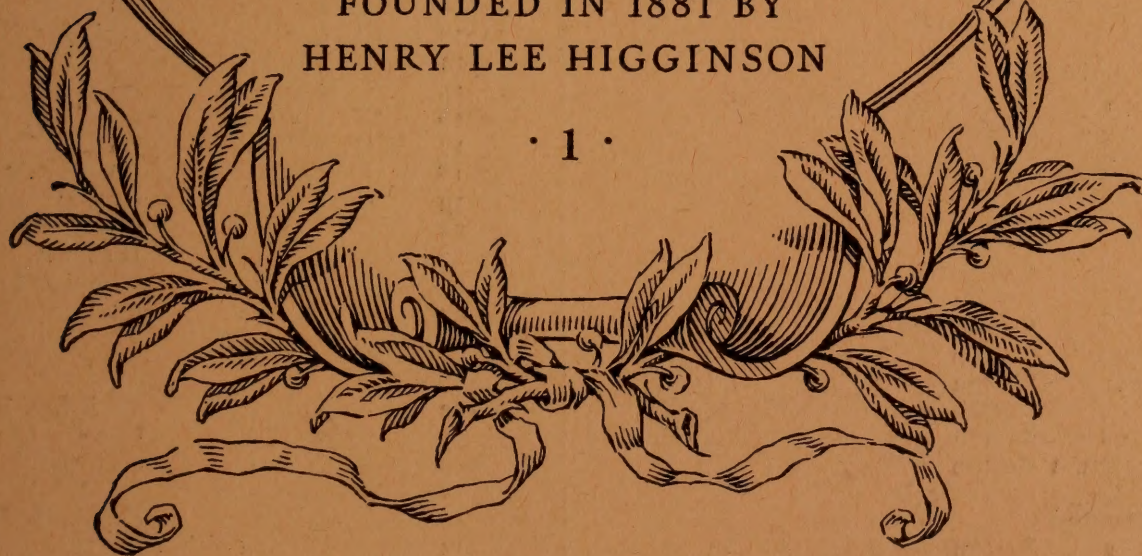




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SIXTY-EIGHTH SEASON

1948-1949

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

SCHEDULE OF CONCERTS, Season 1948-1949

OCTOBER

| | | |
|-------|------------|-----------------|
| 5 | Wellesley | |
| 8-9 | Boston | (Fri.-Sat. I) |
| 12 | Boston | (Tues. A) |
| 15-16 | Boston | (Fri.-Sat. II) |
| 19 | Providence | (1) |
| 22-23 | Boston | (Fri.-Sat. III) |
| 24 | Boston | (Sun. a) |
| 26 | Cambridge | (1) |
| 29-30 | Boston | (Fri.-Sat. IV) |

NOVEMBER

| | | |
|-------|----------------|-----------------|
| 2 | Boston | (Tues. B) |
| 5-6 | Boston | (Fri.-Sat. V) |
| 9 | New Haven | (1) |
| 10 | New York | (Wed. 1) |
| 11 | Hunter College | |
| 12 | Brooklyn | (1) |
| 13 | New York | (Sat. 1) |
| 16 | Providence | (2) |
| 19-20 | Boston | (Fri.-Sat. VI) |
| 21 | Boston | (Sun. b) |
| 23 | Boston | (Tues. C) |
| 26-27 | Boston | (Fri.-Sat. VII) |
| 30 | Pittsburgh | |

DECEMBER

| | | |
|-----------|------------|------------------|
| 1 | Cleveland | |
| 2 | Cincinnati | |
| 3 | Chicago | |
| 5 | Milwaukee | |
| 6 | Ann Arbor | |
| 7 | Detroit | |
| 8 | Rochester | |
| 10-11 | Boston | (Fri.-Sat. VIII) |
| 14 | Cambridge | (2) |
| 17-18 | Boston | (Fri.-Sat. IX) |
| 21 | Boston | (Tues. D) |
| 22-23 | Boston | (Fri.-Sat. X) |
| 28 | Boston | (Pension Fund) |
| 31-Jan. 1 | Boston | (Fri.-Sat. XI) |

JANUARY

| | | |
|-----|-------------|-----------------|
| 2 | Boston | (Sun. c) |
| 4 | Boston | (Tues. E) |
| 7-8 | Boston | (Fri.-Sat. XII) |
| 11 | Springfield | |
| 12 | New York | (Wed. 2) |
| 13 | Washington | |
| 14 | Brooklyn | (2) |
| 15 | New York | (Sat. 2) |

| | | |
|-------|-----------|------------------|
| 18 | Cambridge | (3) |
| 21-22 | Boston | (Fri.-Sat. XIII) |
| 23 | Boston | (Sun. d) |
| 25 | Boston | (Tues. F) |
| 28-29 | Boston | (Fri.-Sat. XIV) |

FEBRUARY

| | | |
|-------|------------|------------------|
| 1 | Providence | (3) |
| 4-5 | Boston | (Fri.-Sat. XV) |
| 8 | Cambridge | (4) |
| 11-12 | Boston | (Fri.-Sat. XVI) |
| 16 | New York | (Wed. 3) |
| 17 | Newark | (1) |
| 18 | Brooklyn | (3) |
| 19 | New York | (Sat. 3) |
| 22 | Boston | (Tues. G) |
| 25-26 | Boston | (Fri.-Sat. XVII) |
| 27 | Boston | (Sun. e) |

MARCH

| | | |
|-------|------------|-------------------|
| 1 | Providence | (4) |
| 4-5 | Boston | (Fri.-Sat. XVIII) |
| 8 | Cambridge | (5) |
| 11-12 | Boston | (Fri.-Sat. XIX) |
| 14 | Hartford | |
| 15 | New Haven | (2) |
| 16 | New York | (Wed. 4) |
| 17 | Newark | (2) |
| 18 | Brooklyn | (4) |
| 19 | New York | (Sat. 4) |
| 22 | Boston | (Tues. H) |
| 25-26 | Boston | (Fri.-Sat. XX) |
| 27 | Boston | (Pension Fund) |
| 29 | Providence | (5) |

APRIL

| | | |
|-------|---------------|-------------------|
| 1-2 | Boston | (Fri.-Sat. XXI) |
| 5 | Cambridge | (6) |
| 8-9 | Boston | (Fri.-Sat. XXII) |
| 12 | Philadelphia | |
| 13 | New York | (Wed. 5) |
| 14 | New Brunswick | |
| 15 | Brooklyn | (5) |
| 16 | New York | (Sat. 5) |
| 19 | Boston | (Tues. I) |
| 22-23 | Boston | (Fri.-Sat. XXIII) |
| 24 | Boston | (Sun. f) |
| 26 | Boston | (Spec. concert) |
| 29-30 | Boston | (Fri.-Sat. XXIV) |



SYMPHONY HALL, BOSTON

SIXTY-EIGHTH SEASON, 1948-1949

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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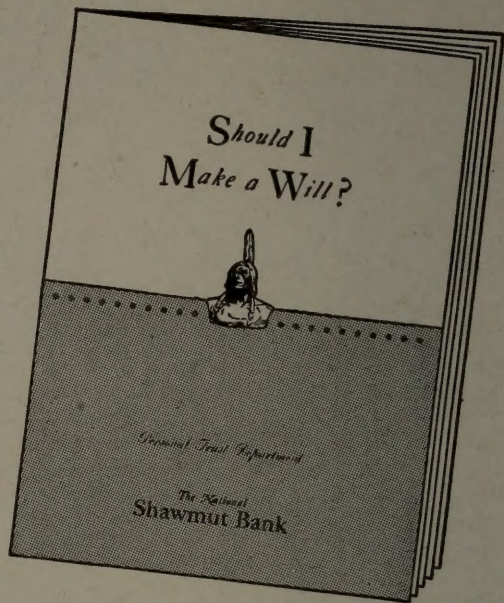
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SYMPHONIANA

25 YEARS AGO

Serge Koussevitzky's program for his first concert in America, as conductor of the Boston Symphony Orchestra, in Symphony Hall, October 10-11, 1924, was as follows:

VIVALDI: Concerto in D minor for Orchestra with Organ (Edited by A. Siloti) (*First performance in America*)

BERLIOZ: Overture, "The Roman Carnival," *Op. 9*

BRAHMS: Variations on a Theme by Haydn, *Op. 56a*

HONEGGER: "Pacific 231," Orchestral Movement (*First performance in America*)

SCRIABIN: "The Poem of Ecstasy," *Op. 54*

The following "first impressions" are quoted from the reviews of this concert:

H. T. PARKER, in the *Boston Transcript*:

In Mr. Koussevitzky by the proofs of yesterday dwell those four-fold powers which define and consummate a conductor of the first order. The ability to discover, unfold, curve and modulate the intrinsic and essential line of the music; to weave it into pattern; by pace and rhythm to give it motion; by accent to impart it character. The ability to distribute over the surface of this pattern the harmonic and instrumental colors which are light and shade, heat and cold upon it. The ability to give to each piece and each composer in it his particular voice, quality, life — Vivaldi winding into his staid patterns golden threads of sumptuous, sensuous melody; Berlioz lining and coloring his fresco of a dancing, singing, rioting yet stately Rome, Cellini's city; Brahms twining wreaths of fancy round the grave brows of meditation; Honegger passioning in tone for machine, writing the music of mass, drive, impact; Scriabin from the depths of longing, loosing his voluptuous sea, till it scales a heaven of plangent ecstasy.

PHILIP HALE, in the *Boston Herald*:

Mr. Koussevitzky has a commanding figure and that indefinable quality known as magnetism which works its spell on orchestra and audience. When he faces his public he is neither arrogant nor obsequious. He at once inspires con-

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dress to the stiff-
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fitted gloves to
a ladylike bag!

fidence, expectation, curiosity. These are all valuable qualities for a conductor to possess in these nervous, restless, questioning years.

It is evidence that Mr. Koussevitzky is imaginative; that while he can be sensuous in gaining effects of color, this sensuousness is controlled by a cool head. He probably approves the famous paradox of Diderot. He surely sympathizes with the dictum of Mozart: "Music should sound." There is no fear in his breast of pedantic saws and cold or stuffed traditions: he thinks for himself: he feels the music in his own way; he hears its appeal without caring how it appealed or appeals to others.

He knows that melodic figures should be sung, yet he is not given to sentimentalism. He realizes the value of tonal proportion. When he delights in strong contrasts, it is not merely to win the applause of the unthinking. He is dramatic, but yesterday he was not theatrical.

These are hasty impressions made by his leadership at one concert. It is always rash to prophesy, but, after all, is it rash to predict that the season of 1924-25 will be a brilliant one?

OLIN DOWNES, in the *New York Times*:

Koussevitzky is not the prima donna type of conductor that some have called him, but he is a striking figure on the stage. His authority is so complete that it is sensed before it is demonstrated, and when there is an occasion for a dramatic gesture he can make one. His gestures, however, are not excessive. There were moments when he allowed the orchestra to play itself, giving the players their heads, with no animating effort on his part save the extremely mobile play of feature and communicating eye. At other moments he was the imperious leader, a hand and forefinger outstretched in command, a picture of dynamic, compelling energy. In a word, Mr. Koussevitzky has the qualities and the "magnetism" especially valuable for public success in this country, of the virtuoso conductor. He has these but he has more. It is possible to say, after a single concert that at the least he is a musician who feels deeply his mission, who interprets with flaming temperament and communicative power.

There will, of course, be divisions of opinion concerning his readings, but there was no mistaking the excitement of the audience and the enthusiasm of his welcome. It is plain that there is a new

and significant figure among conductors in America today, and that he is at the head of the Boston Symphony Orchestra.

WARREN STOREY SMITH, in the *Boston Post*:

Report had included Mr. Koussevitzky among the more demonstrative of conductors and to be sure there are moments when, swayed by the music in hand, he "lets himself go" far more than did the reticent Monteux. Nevertheless Mr. Koussevitzky's manner upon the podium is far from sensational. Often he is singularly sparing of gesture: often his expressive left hand hangs idly at his side. But when he would build a climax, enforce a telling stroke, or draw from the instruments a melting songfulness, then are Mr. Koussevitzky's gestures equal to the occasion.

In his conducting the embodiment of grace and of physical expressiveness, Mr. Koussevitzky seems born to lead an orchestra as Pavlova was born to dance or Melba to sing. His feeling for musical "values" as revealed in yesterday's concert is remarkable. To a rare degree is he the divining interpreter sensing to the last detail the tonal and the spiritual content of the score before him; and as unmistakably can he transmit to his orchestra all that he discerns and feels. Time may prove that his interpretations are not infallible. But under no circumstances could he be inarticulate.

Have some thought Brahms' variations long-winded and at times dull? Then let them hear Mr. Koussevitzky make of the piece an ever-changing tonal tapestry. Do some call Berlioz's Overture hackneyed? Then bid them hear the miracle of brilliance that Mr. Koussevitzky makes of it. Are some repelled by modern dissonance? Then let them sit before "Pacific 231" as it sounded in Symphony Hall yesterday afternoon, and they will learn that, whatever his means and however fantastic his idea or his inspiration, the modern composer also feels and expresses. Necessary to him as to the older composer is the conductor who, through an often astonishing complexity of means, can discern the end that is the true aim of all music old or new—expression.

EXHIBITION

On view in the Gallery is an exhibition of lithographs by Toulouse-Lautrec, and a portrait of Dr. Koussevitzky, made in 1934 by B. Schoukhaeff, and recently arrived from France.

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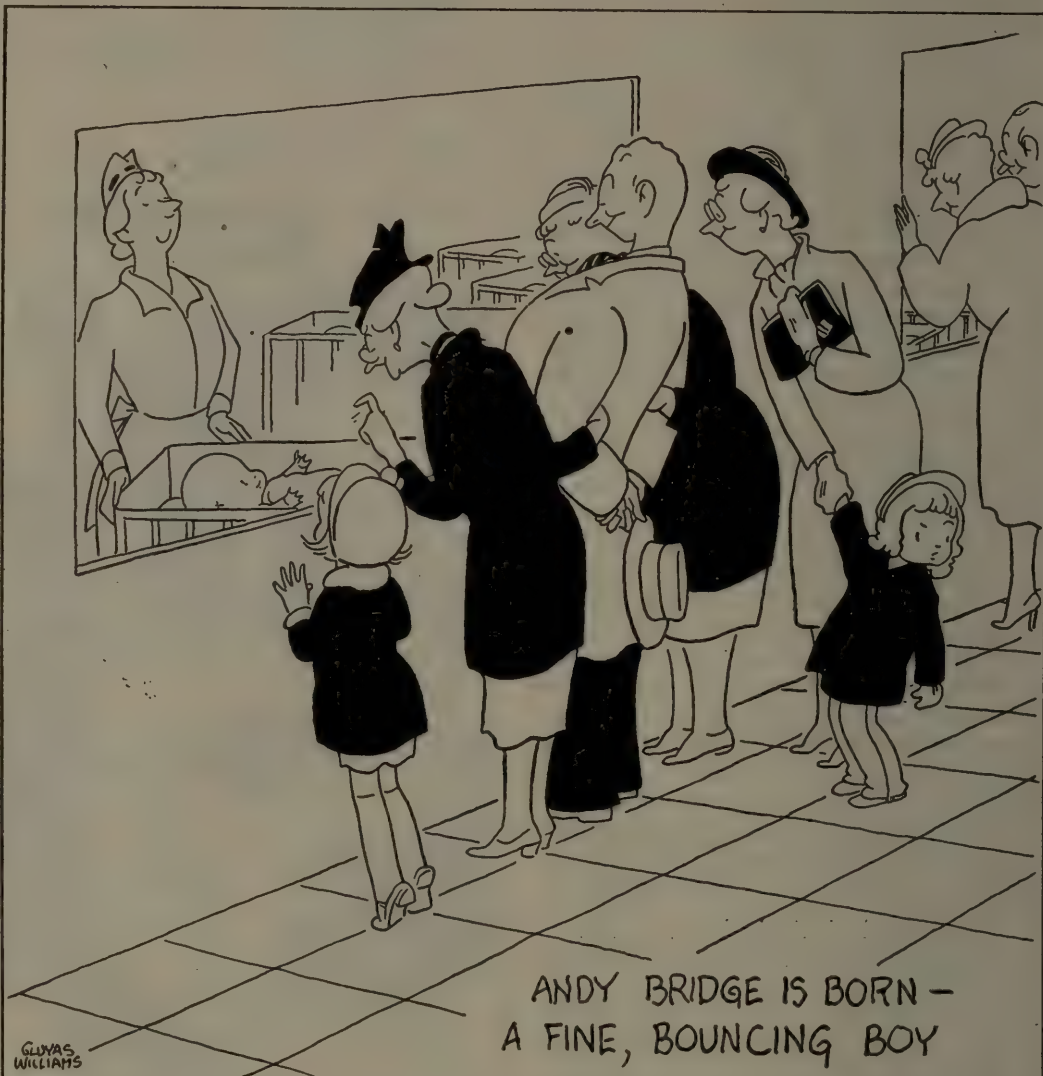
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First Program

FRIDAY AFTERNOON, OCTOBER 8, at 2:30 o'clock

SATURDAY EVENING, OCTOBER 9, at 8:30 o'clock

VIVALDI.....Concerto in D minor for Orchestra with Organ
(Edited by A. SILOTI)

- I. Maestoso
- II. Largo
- III. Allegro

BRAHMS.....Variations on a Theme by Haydn, *Op. 56A*

HONEGGER.....Symphony for Strings

- I. Molto moderato
- II. Adagio mesto
- III. Vivace, non troppo

I N T E R M I S S I O N

BEETHOVEN.....Symphony No. 7 in A major, *Op. 92*

- I. Poco sostenuto; Vivace
 - II. Allegretto
 - III. Presto; Assai meno presto; Tempo primo
 - IV. Allegro con brio
-

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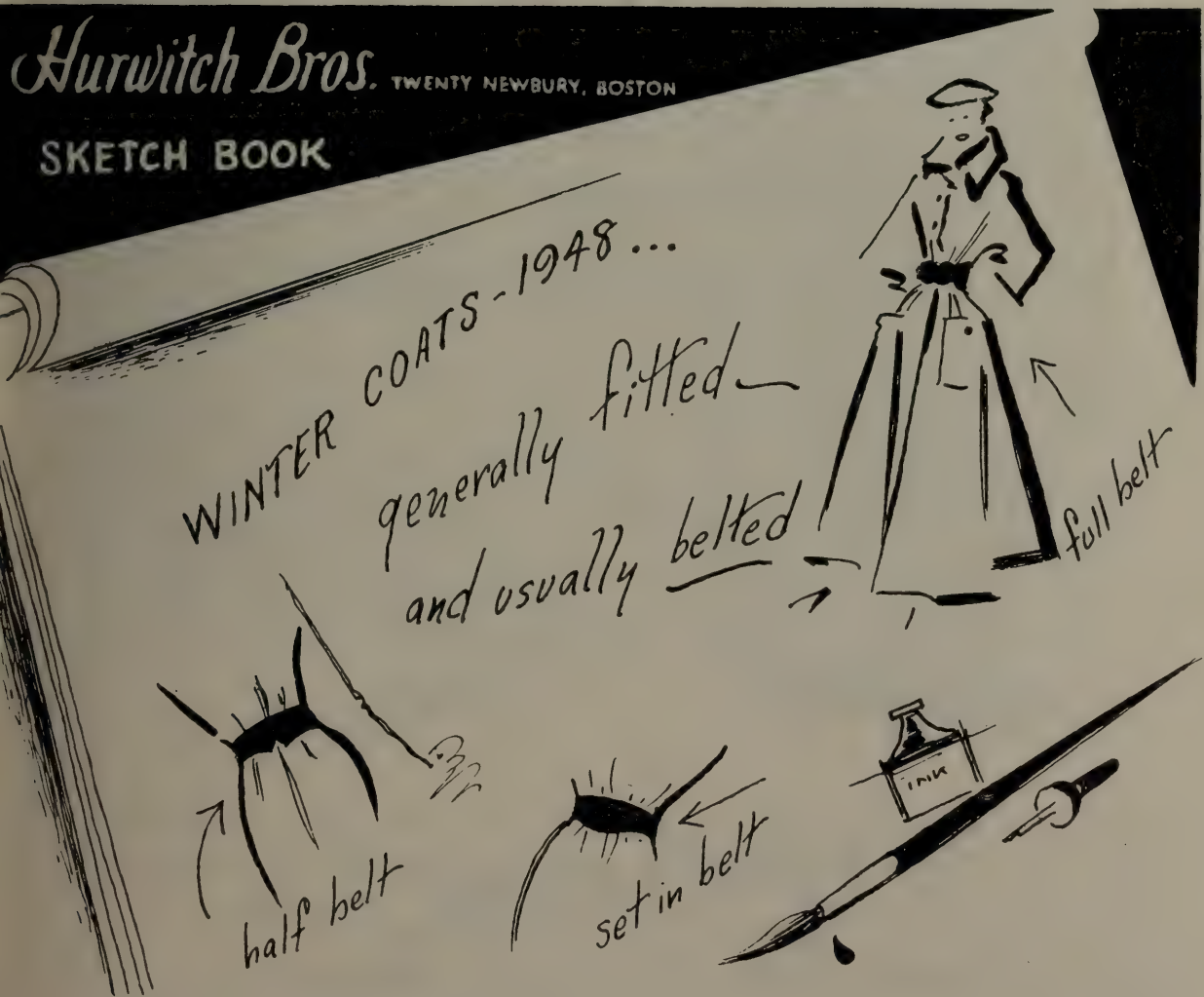
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Since the close of the season past, the Boston Symphony Orchestra has lost one of its most valued members — Victor Polatschek, who died at Stockbridge, July 27. Mr. Polatschek was for eighteen years the first clarinet of the Orchestra.



CONCERTO IN D MINOR, *Op. 3, No. 11*

By ANTONIO VIVALDI

(Born about 1680 in Venice; died there in 1743)

Transcribed for Orchestra with Organ by ALEXANDER SILOTI*

This is the eleventh of the set of twelve *concerti grossi* published by Vivaldi as Opus 3, under the title *L'Estro armonico* (Harmonic inspiration). They appeared in Amsterdam about 1714 or 1716, under the publication of *Roger et le Cene*, dedicated to Ferdinand III of Tuscany. Vivaldi wrote these concertos for four violins, two violas, 'cello and organ bass. The Concerto in D minor, No. 11, has been edited also by Sam Franko and by Dezsö d'Antalfy.† The edition of Alexander Siloti is based directly upon Vivaldi's original manuscript. It is scored for two flutes, two oboes, two clarinets, two bassoons, contra-bassoon, organ and strings.

* Alexander Siloti, pianist and conductor, was born in Kharkov, Russia, October 10, 1863. A pupil of Nikolas Rubinstein and Tchaikovsky (at the Moscow Conservatory), and of Liszt, a friend and contemporary in his youth of such musicians as Rachmaninoff and Scriabin, he held the experience and memory of Russia's musical past. Alexander Siloti appeared as piano soloist at these concerts February 4, 1898, and April 7, 1922. He died December 8, 1945.

† D'Antalfy's transcription is for full orchestra, is based on Bach's arrangement, and exercises considerable freedom, putting the fugue at the end. This version was performed by the New York Philharmonic Society, February 29, 1940, John Barbirolli conducting.

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The concerto in this arrangement was the opening number on Serge Koussevitzky's first program in America — at the Boston Symphony concerts of October 10-11, 1924. The most recent complete performance in this series was on October 8-9, 1943.

THIS concerto bears its story of neglect, confusion and restitution. The music of Vivaldi has been so little known and regarded that when it was unearthed a century after his death in the State Library at Berlin in a copy made by Bach, many more years were destined to pass before it was recognized as the music of Vivaldi.

The history of the concerto is this: Johann Sebastian Bach, probably in the last years of his Weimar period, evidently copied this concerto, according to a way he had of copying string concertos of the Italian master, adapting them for his own uses on the harpsichord or organ. Bach arranged this concerto for organ with two manuals and pedal. In about the year 1840, two copies in Bach's hand came to the light of day in the Prussian *Staatsbibliothek*, and the concerto was circulated once more in the world, but this time in Bach's organ arrangement. It was presented by F. K. Griepenkerl in the Peters Edition at Leipzig, not as Vivaldi's music, not even as music of Sebastian Bach, but as the work of his son Wilhelm Friedemann Bach. The error is explained by the examination of the manuscript: The cover is missing, and at the top of the first page of the score, which is in the neat and unmistakable



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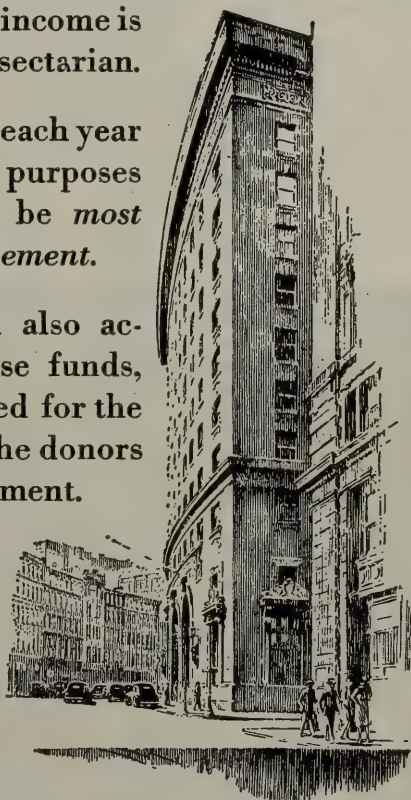
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script of Sebastian Bach, there stands in the scrawled writing of Bach's eldest son: Di W. F. Bach," and underneath this: "*Manu mei Patris descriptum.*" Herr Griepenkerl took the line "Copied by the hand of my father" on its face value and supposed the concerto to be the original work of Friedemann Bach, not questioning why the elder Bach should trouble to copy his son's music, and supporting his assumption by pointing out that the music is plainly in the style of Wilhelm Friedemann and just as plainly not in the style of his father.

The supposed original organ concerto of Friedemann Bach had a long and wide vogue and further appeared in an arrangement for piano by August Stradal. It was not until 1911 that Vivaldi's authorship was established. Max Schneider made the correction in the *Bach Jahrbuch* of that year.*

The introduction to the first movement is based on broad arpeggios and runs by the strings against sonorous chords. There follows a fugue, in which Siloti doubles strings and wood winds in the various voices, bringing in the organ for the full chords of the climax. The second movement is an even-flowing Largo in 6-8 rhythm, subdued and contemplative, and so in contrast with the surrounding movements. The editor scores the Largo for strings only. The final Allegro again develops fast, supple figurations, mostly by the violins, roundly supported by successions of chords.

* "The so-called Original Concerto in D minor of Wilhelm Friedemann Bach."



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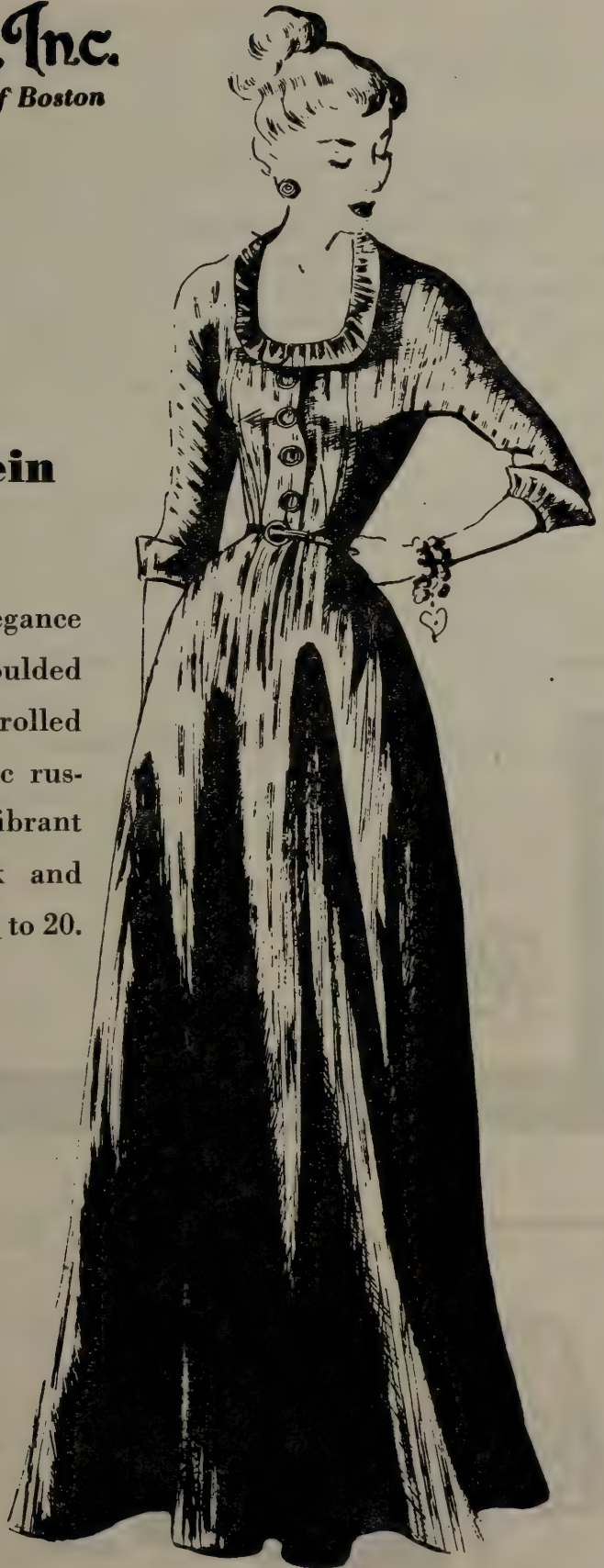
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VARIATIONS ON A THEME BY HAYDN, *Op. 56a*

By JOHANNES BRAHMS

Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897

These variations, composed in the year 1873, were first performed at a concert of the Philharmonic Orchestra in Vienna, Felix Dessoff conducting, November 2, 1873. The first performance in Boston is on record as having been given by Theodore Thomas' orchestra, January 31, 1874.

The first performance by the Boston Symphony Orchestra took place December 5, 1884. The most recent performance at the Friday and Saturday concerts was April 3 and 5, 1947.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons and double-bassoon, four horns, two trumpets, timpani, triangle and strings.

FROM the time that Schumann proclaimed Johannes Brahms in his twenties as a new force in music, a torch-bearer of the symphonic tradition, friends and foes waited to see what sort of symphony this "musical Messiah" would dare to submit as a successor to Beethoven's mighty Ninth. The "Hamburg John the Baptist" realized what was ex-

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pected of him, and after his early piano concerto, which no audience accepted, and his two unassuming serenades, he coolly took his time and let his forces gather and mature for some twenty years before yielding to the supreme test by submitting his First Symphony. This happened in 1877. Three years earlier, he tried out his powers of orchestration on a form less formidable and exacting than the symphony — a form which he had finely mastered in his extreme youth as composer for the piano — the theme with variations. In this, the first purely orchestral attempt of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive *Variations on a Theme by Haydn*, could not but be apparent even to its first audiences.

At the first performance in Vienna, in November, 1873, the reception was enthusiastic, and the critics only expressed their impatience that a symphony was not yet forthcoming from the vaunted "*Beethoven*er." The variations were again played on December 10 in Munich, under Hermann Levi. They became inevitably useful in Brahms' round of concerts, and added appreciably to the reputation of the still hesitant symphonist.

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SYMPHONY FOR STRING ORCHESTRA

By ARTHUR HONEGGER

Born at Le Havre, March 10, 1892

The *Symphonie pour Orchestra à Cordes* is dated 1941. It was published in 1942 with a dedication to Paul Sacher* and has been performed by him in Zürich and other Swiss cities. The first American performance was by the Boston Symphony Orchestra, December 27, 1946, Charles Münch conducting. Dr. Koussevitzky opened the 1947 Berkshire Festival with this Symphony on July 24, 1947, and conducted it in the Friday and Saturday series, October 31 and November 1, 1947.

At the end of the printed score is written, "Paris, October, 1941." Willi Reich, writing from Basel for the *Christian Science Monitor*, May 19, 1945, remarked that the Symphony for Strings "embodies much of the mood of occupied Paris, to which the composer remained faithful under all difficulties."

The first movement opens with an introductory *Molto moderato*, *pp*, with a viola figure and a premonition in the violins of things to

* Paul Sacher is the conductor of the orchestra of the *Collegium Musicum Zürich*, founded in 1941. It was for him and his orchestra that Richard Strauss composed his recent "*Metamorphosen*."



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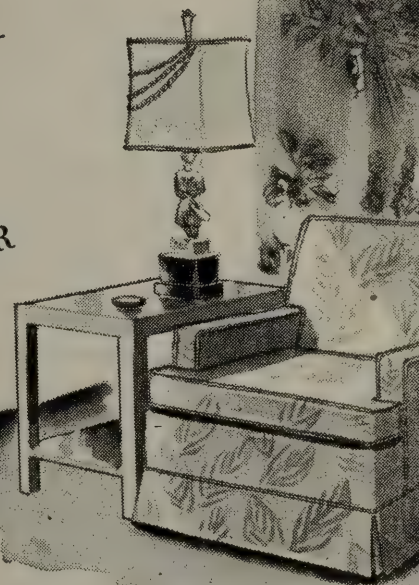
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come. The main *Allegro* brings full exposition and development. The introductory tempo and material returns in the course of the movement for development on its own account and again briefly before the end.

The slow movement begins with a gentle accompaniment over which the violins set forth the melody proper. The discourse is intensified to *ff*, and gradually subsides.

The finale, 6/8, starts off with a lively, rondo-like theme in duple rhythm, which is presently replaced by another in the rhythmic signature. The movement moves on a swift impulsion, passes through a tarantella phase, and attains a *presto* coda, wherein the composer introduces a chorale in an *ad libitum* trumpet part, doubling the first violins. (The choral theme is the composer's own.)

~

M. Honegger conducted the Boston Symphony Orchestra as guest, January 11-12, 1929, presenting his *Chant de Nigamon*, Prayer of Judith from the Opera *Judith*, and three songs from *La Petite Sirène* (Soloist — Cobina Wright), *Pastorale d'Été*, *Horace Vic-*



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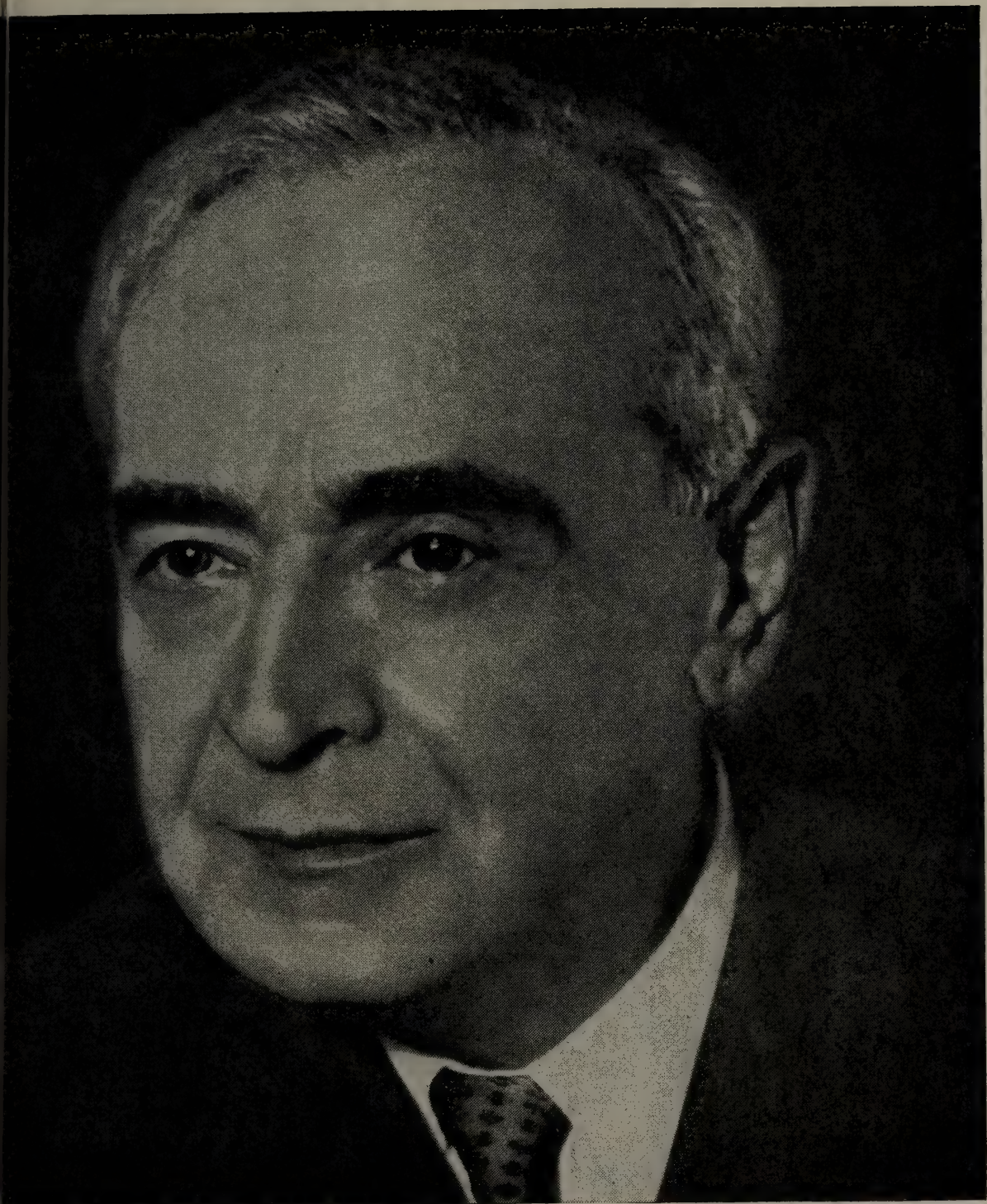
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Rugby (1928) approximates *Pacific 2-3-1* as a musical depiction of human rather than mechanical energy. The Symphony for full orchestra, dedicated to the Boston Symphony Orchestra on its Fiftieth Anniversary, was composed in 1930 and performed here February 13, 1931. His *Mouvement Symphonique* No. 3 was performed at these concerts November 3, 1933. He has since composed a *Prélude, Arioso et Fughette sur le nom de Bach* (1933) and a Nocturne (1939) and *Symphonie Liturgique* for Orchestra, two choral works in 1939: *Nikolaus von der Flue* (a Swiss national hero; this was performed in New York, May 8, 1941) and "Dance of Death" (after Holbein), an opera — *L'Aiglon* (with Ibert, 1938), incidental music to *Jeanne d'Arc au Bucher* (Paul Claudel, 1938), the ballets *Le Cantique des Cantiques* (1938), and *The Call of the Mountain* on an Alpine subject, produced in Paris in the summer of 1945. M. Honegger has completed his Fourth Symphony. He has composed numerous chamber works.

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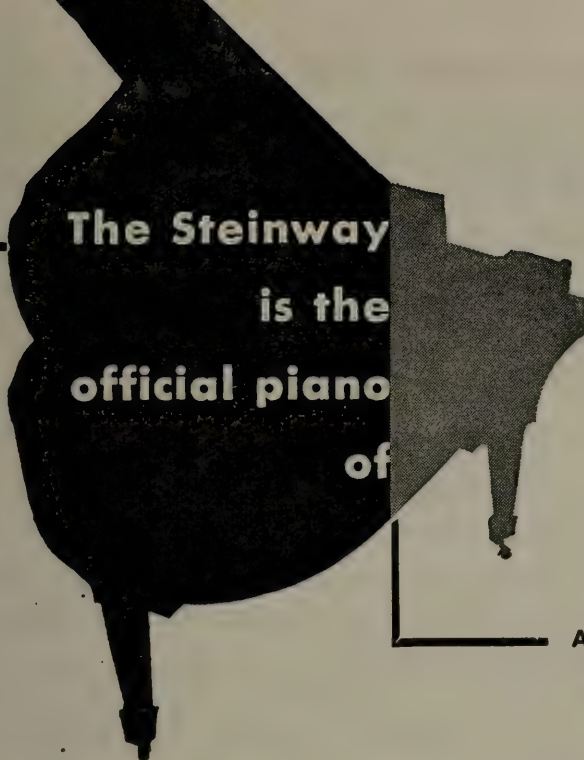
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ENTR'ACTE
LITHOGRAPHS BY HENRI DE TOULOUSE-LAUTREC

By ARTHUR W. HEINTZELMAN

The season's opening exhibition in the First Balcony Gallery is a showing of twenty-eight lithographs by the French painter and graphic artist, Henri de Toulouse-Lautrec, on loan from the Albert H. White Collection of the Boston Public Library. Mr. Heintzelman, an etcher of distinction, is the Library's Keeper of Prints. He has kindly contributed the following article.

HENRI-MARIE-RAYMOND DE TOULOUSE-LAUTREC-MONFA, descendant of one of the most noble families of France, was born at Albi on November 24, 1864. Being a delicate child, his education was attended to by private tutors and his mother. His first interest in drawing was manifested in the farmyard, where he watched the draught oxen, dogs and horses, noting every line and curve. Such early drawings may be found on the margins of his school books, together with caricatures of his fellow students done during the three years he irregularly attended the Lycée Fontanes.

The short and intensely active life of the artist is recorded in his work depicting the dance halls, café-concerts, theaters, circuses, and

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Statistics prove that fire kills more girls than boys. Why then, do we send our daughters to dances in dresses that are firetraps?

Look at the new homes being built today "with every modern convenience." Why don't they have fire alarm systems . . . as easily installed as a door bell?

Why do some cities and towns consider an inferior fire department a relief to taxpayers when the cost of one bad fire would buy the most modern fire fighting equipment?

Why, as a nation that can create an atom bomb, do we allow fire losses to grow steadily worse?

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race-courses in the colorful nineties. Deformed and brilliant Lautrec renounced the life of a country gentleman for Montmartre, for a life of gaiety and dissipation which brought about his premature death at the age of thirty-seven. Yet in spite of his mode of living, he was a sensitive painter, a superb draughtsman, and a lithographer of great attainment.

If Lautrec's art had no deep roots in the tradition of the past, it did draw upon a profound source of human impulse. Because he was an artist of his time, he was most successful in choosing material and ideas from the Bohemian world about him. He learned much from the work of Jules Chéret, his predecessor in the poster field, and from Japanese prints, of which he possessed a splendid collection. Lautrec was a pioneer in raising the poster to the level of a fine art and he devoted much of his masterly talent toward that end, along with the production of announcements and advertisements. He made no distinction between commercial and pure art.

In this exhibition there is a selection of representative examples of composition in which he developed an original style as entertaining as the music hall and as profound as the shallow culture of his subjects would permit. Perhaps Lautrec's physical condition and early background had much to do with his art and led to his abandonment

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of conventional behavior. However, the early discipline shows in his work, whatever the later influences were. His attitude seen through his art was that of the gay cavalier, but a study of his work will reveal the governed conduct based on aristocracy rather than morality.

Lautrec had all the qualities of a master and he expressed them with freedom and refinement. He used the greased crayon with admirable ease and with force tempered by restrained severity. His aims seemed few, his choice instinctively right, and his command of the medium so thorough that his success was at once complete. He cared little for the tricks of lithography, for he depended upon his power of drawing and the symmetrical arrangement of line and mass. Pre-occupied with the effect he wished to produce, by the simplest of means he created compositions that were free of rules and stilted technique.

Although Lautrec did many notable paintings, the lithographic stone and the crayon were his most natural vehicles. His method is well described by Maurice Joyant in his *Henri de Toulouse-Lautrec* (Paris 1927) :

“Lautrec proceeded in the same manner for his prints as for his paintings: first he made notes, then tentative sketches, then preliminary studies in oil on cardboard; only after these did he begin the actual execution of the poster. On a huge sheet of paper backed with canvas

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he drew the outline in charcoal; this was transferred to the stone; over this charcoal drawing, which he often reinforced with oil paint, he placed a large tracing on which he tried out colors. Thus when he started to work on the stone itself, as little as possible of the design remained to be determined by chance."

Lautrec's ability to penetrate into the character of his subjects is brought out so vividly in his prints of famous personalities, clowns, actors, and dancers that one feels oneself in the presence of virile human beings. Subjects which arrest attention, such as the fine prints of May Belfort, Yvette Guilbert, Marcelle Lender, Brandes, May Milton, Elsa and Jane Avril are only a few outstanding examples of line, mass, and movement in this exhibition that arouse emotion and create a particular mood. Lautrec's clean-cut style and directness is often considered cruel, but a close study of his work will reveal this to be a misinterpretation of a seeming cynicism which is in truth his courageous form of frankness.

In the matter of technique he is original in the use of spatter work, which is employed to produce flat tones both in color and in black and white. One sees this used to excellent advantage in his posters of *Le Divan Japonais*, *Couverture de l'Estampe Originale*, *Troupe*

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de Mlle. Eglantine, May Milton and Passagère du 54 ou Promenade en Yacht. This technique is also masterfully employed in such character studies as *La Clownesse au Moulin-Rouge*, *La Clownesse Assise*, the *Irish and American Bar*, and the "Femme" subjects from *Elles*. In these examples one finds him the natural designer of faultless composition in both area and color arrangement. They also reveal that in his achievement he owes much of his success to the Japanese. However, his approach to his subject is original, and seems to fit into the pattern of the past as well as the movement of the present.

Lautrec's use of pure crayon line, so well demonstrated in *Femme au Plateau*, *Femme Couchée*, *Une Redoute au Moulin Rouge* and *Le Jockey*, gives evidence that lithography is a natural medium for him. They are composed in terms of areas, in bold masses of line, running the gamut from rich blacks to silvery greys against the tone of a carefully chosen paper. This method produces a decorative effect of great simplicity free from the fatal mistake of too many details and unessentials. When he attempts an all-over composition, the essay is successful in filling the entire surface with close-up figures, which give a clear and finely subtle three-dimensional achievement. They have no lack of power, and especially in those lithographs where more than one figure is distributed over the given area there is maximum force, clarity, and volume.

In the final analysis we find Lautrec an ennobler of the lighter side of life. In studying his vast *oeuvre* one finds a queer blend of the commonplace and the highest ideals, which seem theoretically in constant battle with his physical being. It is scarcely to be wondered at that a temperament so arbitrary, controlled by his deformity, should impel him to select themes to fit his dual personality of bitterness and

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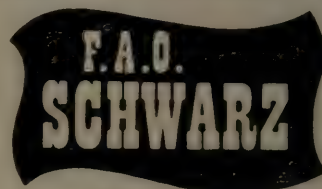
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inborn noble quality. This combination enabled him to touch his subjects profoundly without being coarse or meager. His great talent, so full of atavisms from which he could not reasonably escape, gives proof of his great courage and creative ability. He attacks realism and surpasses the fantastic. He gives his personalities a certain material existence by introducing new laws and techniques in the medium of lithography, and thereby accomplishes a keener relationship between his subjects and his creative mind.

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SYMPHONY NO. 7 IN A MAJOR, *Op. 92*

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

The most recent performance by the Boston Symphony Orchestra in this Series was on January 31, February 1, 1947, when Leonard Bernstein conducted.

It would require more than a technical yardstick to measure the true proportions of the Seventh symphony—the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the *Finale*) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size.

The long introduction (Beethoven had not used one since his Fourth Symphony) unfolds two vistas, the first extending into a succession of rising scales, which someone has called "gigantic stairs," the second dwelling upon a melodious phrase in F major which, together with its accompaniment, dissolves into fragments and evaporates upon a point of suspense until the rhythm of the *Vivace*, which is indeed the substance of the entire movement, springs gently to life

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(the *allegro* rhythm of the Fourth Symphony was born similarly but less mysteriously from its dissolving introduction). The rhythm of the main body of the movement, once released, holds its swift course almost without cessation until the end. There is no contrasting theme. When the dominant tonality comes in the rhythm persists as in the opening movement of the Fifth Symphony, which this one resembles and outdoes in its pervading rhythmic *ostinato*, the "cellule" as d'Indy would have called it. The movement generates many subjects within its pattern, which again was something quite new in music. Even the Fifth Symphony, with its violent, dynamic contrasts, gave the antithesis of sustained, expansive motion. Schubert's great Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of size by similar means in its *Finale*. Beethoven's rhythmic imagination is more virile. Starting from three notes it multiplies upon itself until it looms, leaping through every part of the orchestra, touching a new secret of beauty at every turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the *Allegretto* Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different *Allegretto* of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to

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A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. The form is more unvarying, more challenging to monotony than that of the first movement, the scheme consisting of a melody in three phrases, the third a repetition of the second, the whole repeated many times without development other than slight ornamentation and varied instrumentation. Even through two interludes and the *fugato*, the rhythm is never broken. The variety of the movement and its replenishing interest are astounding. No other composer could have held the attention of an audience for more than a minute with so rigid a plan. Beethoven had his first audience spellbound with his harmonic accompaniment, even before he had repeated it with his melody, woven through by the violas and 'cellos. The movement was encored at once, and quickly became the public favorite, so much so that sometimes at concerts it was substituted for the slow movements of the Second and Eighth Symphonies. Beethoven was inclined, in his last years, to disapprove of the lively tempo often used, and spoke of changing the indication to *Andante quasi allegretto*.

The third movement is marked simply "*presto*," although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of *fortissimo* and *piano*. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful *presto*, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer



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reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The *Finale* has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters. Schumann calls it "hitting all around" ("*schlagen um sich*") "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the *Finale* and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.*

It is doubtful whether a single hearer at the first performance of the Seventh Symphony on December 8, 1813, was fully aware of the importance of that date as marking the emergence of a masterpiece into the world. Indeed, the new symphony seems to have been looked upon as incidental to the general plans. The affair was a charity concert for war victims.† Johann Nepomuk Mälzel's new invention, the "mechanical trumpeter," was announced to play marches "with full orchestral accompaniment," but the greatest attraction of all was

* In an interesting article, "Celtic Elements in Beethoven's Seventh Symphony" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a "*ronde des paysans*," are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp rebuke. Never did he evolve a more purely musical scheme.

† The proceeds were devoted to the "Austrians and Bavarians wounded at Hanau" in defense of their country against Napoleon (once revered by Beethoven).

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Beethoven's new battle piece, *Wellington's Victory*, or the *Battle of Vittoria*, which Beethoven had designed for Mälzel's "Pan-harmonic" but at the inventor's suggestion rewritten for performance by a live orchestra. This symphony was borne on the crest of the wave of popular fervor over the defeat of the army of Napoleon. When *Wellington's Victory* was performed, with its drums and fanfares and *God Save the King* in fugue, it resulted in the most sensational popular success Beethoven had until then enjoyed. The Seventh Symphony, opening the programme, was well received, and the *Allegretto* was encored. The new symphony was soon forgotten when the English legions routed once more in tone the cohorts of Napoleon's brother in Spain.

Although the Seventh Symphony received a generous amount of applause, it is very plain from all the printed comments of the time that on many in the audience the battle symphony made more of an impression than would have all of the seven symphonies put together. The doubting ones were now ready to accede that Beethoven was a great composer after all. Even the discriminating Beethoven enthusiasts were impressed. When the *Battle of Vittoria* was repeated, the applause, so wrote the singer Franz Wild, "reached the highest ecstasy,"



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and Schindler says: "The enthusiasm, heightened by the patriotic feeling of those memorable days, was overwhelming." This music brought the composer directly and indirectly more money than anything that he had written or was to write.

The initial performance of the Symphony, according to Spohr, was "quite masterly," a remark, however, which must be taken strictly according to the indifferent standards of his time, rather than our own. The open letter which the gratified Beethoven wrote to the *Wiener Zeitung* thanked his honored colleagues "for their zeal in contributing to so exalted a result." The letter was never published, and Thayer conjectures that the reason for its withdrawal was Beethoven's sudden quarrel with Mälzel, whom he had singled out in this letter with particular thanks for giving him the opportunity "to lay a work of magnitude upon the altar of the Fatherland."

The concert was repeated on Sunday, December 12, again with full attendance, the net receipts of the two performances amounting to 4,000 florins, which were duly turned over to the beneficiaries. Schindler proudly calls this "one of the most important movements in the life of the master, in which all the hitherto divergent voices save those of the professional musicians united in proclaiming him worthy of the laurel. A work like the Battle Symphony had to come in order that divergent opinions might be united and the mouths of all op-

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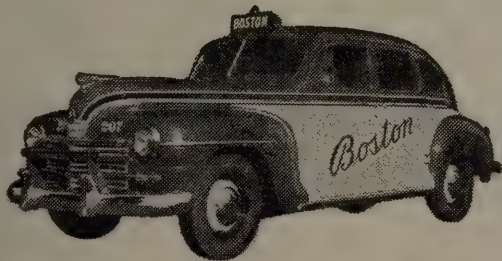
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ponents, of whatever kind, be silenced." Tomaschek was distressed that a composer with so lofty a mission should have stooped to the "rude materialism" of such a piece. "I was told, it is true, that he himself declared the work to be folly, and that he liked it only because with it he had thoroughly thrashed the Viennese." Thayer assumes that Beethoven's musical colleagues who aided in the performance of the work "viewed it as a stupendous musical joke, and engaged in it *con amore* as in a gigantic professional frolic."

The Seventh Symphony had a third performance on the second of January, and on February 27, 1814, it was performed again, together with the Eighth Symphony. Performances elsewhere show a somewhat less hearty reception for the Seventh Symphony, although the *Allegretto* was usually immediately liked and was often encored. Friedrich Wieck, the father of Clara Schumann, was present at the first performance in Leipzig, and recollected that musicians, critics, connoisseurs and people quite ignorant of music, each and all were unanimously of the opinion that the Symphony — especially the first and last movements — could have been composed only in an unfortunate drunken condition ("*trunkenen Zustände*").



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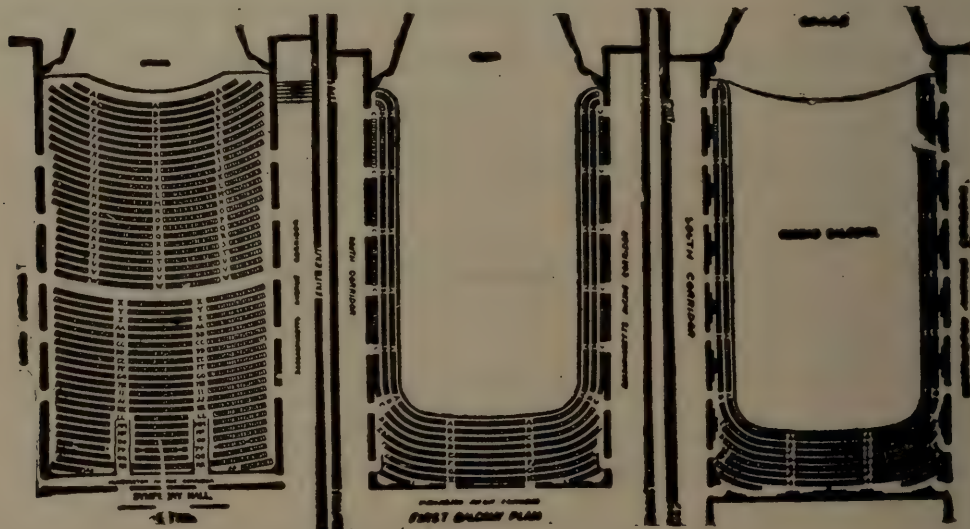
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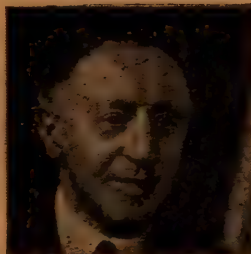
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with historical and descriptive notes by

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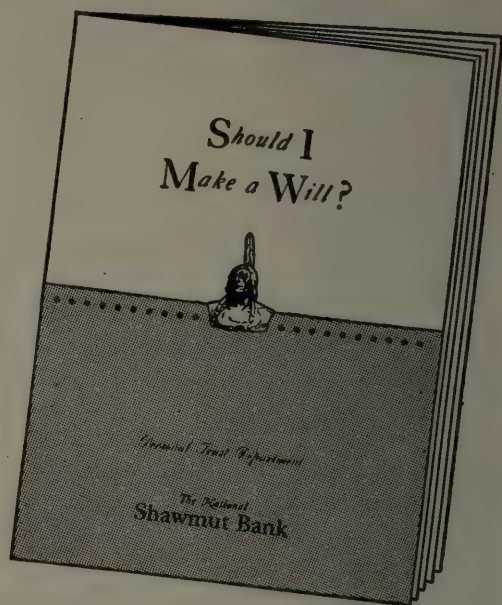
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Of fiery splendor from a tower of strength."*

In face of evil, affirm the good. Many things have failed us in these past thirty years, but not the Orchestra, not music. They abide; and to have in a community at one's elbow, accessible at will, a steady and living standard of the highest excellence, pouring to us the vision of greatness on its Niagaras of harmony and rhythm, makes possible a quality of work in other kinds which could not otherwise be done.

When all the evil of these years shall have gone down to dusty death, when all the vulgarity, filth, knavery, falsehood, injustice, treachery, crime, and bloodshed shall have wreaked their worst and joined the vague bruit of all our yesterdays, one good thing that will abide and outlast them all will be the indestructible eternities of beauty and joy created for us by these men of talent working with humble instruments of wood, catgut, horsehair, brass, and percussion — humble instruments, it is true, but, serving in the sanctuary where the spirit hovers upon the sightless couriers of the air, they are intermediaries between mortals and immortality. "How say you, then, would the heart of man once think it? — " No, for the Olympians ever move among us disguised as mortals; but those on whom their glances fall are moved to awe and wonder and they wist not that their faces shine.

—Editorial in the *Boston Globe*, October 8, 1948.

VISITORS FROM FRANCE

Next Sunday afternoon, October 17, the French Orchestre National, under the direction of Charles Münch, will make its American debut in Carnegie Hall. This will be the first concert of the orchestra's American tour, arranged under the auspices of the French Government and the American Aid to France, Inc., which will carry the organization in a series of forty to fifty concerts, as far as the West Coast, and southward to Memphis and New Orleans, and northward to Boston [October 20] and to Quebec, Montreal and Toronto in Canada. It is a vista for musicians as well as citizens of two great nations to contemplate.

This Orchestre National, numbering ninety-six players, is estimated as the finest French orchestra to have survived the war. Its American visit has analogies to that of France's oldest and greatest orchestra, the Société des Concerts du Conservatoire, which toured America after the first World War under the direction of André Messager, in the season of 1918-1919. This famous ensemble, in the course of its visit, made musical history in the United States. The visit of the latter organization, under the leadership of Charles Münch, who conducted with signal effect in this country last season, and who next season succeeds Koussevitzky as leader of the Boston Symphony, should add another significant chapter to the annals.

The Orchestre National is much younger than its historical senior organization. The Société des Concerts du Conservatoire was founded by Habeneck in 1828. The Orchestre National, the leading radio as well as concert orchestra in France of today, was organized under government sponsorship more than a century later, in 1934. Thus the aftermath of the two most terrible of wars has brought to America two outstanding orchestras which have prominently exemplified French symphonic culture. —OLIN DOWNES, *New York Times*, October 10, 1948.

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- III. Schattenhaft (Shadowlike)
- IV. Nachtmusik: Andante amoroso
- V. Rondo finale

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Born July 7, 1860, in Kalischt, Bohemia; died May 18, 1911, in Vienna

Mahler composed his Seventh Symphony in 1908. It had its first performance at Prague, September 19 of that year, the composer conducting the Vienna Philharmonic Orchestra. The symphony was introduced to Chicago by Frederick Stock in 1920. Wilhelm Mengelberg performed it in New York as conductor of the Philharmonic Orchestra, March 8, 1923. In 1931, Erich Kleiber conducted the two nocturnes with the same orchestra. The present performances are the first in Boston.

The Seventh Symphony is scored for two piccolos, four flutes, three oboes, English horn, three clarinets, clarinet in E-flat, bass clarinet, three bassoons, double-bassoon, four horns, three trumpets, three trombones, tenor tuba and bass tuba, timpani, two harps, mandolin, guitar, bass drum, cymbals, triangle, gong, cowbells, glockenspiel, deep bell, tambourine, side drum, and strings.

MANY of Mahler's friends assembled in Prague, according to his widow, Alma Mahler,* for the first performance of the Seventh Symphony: "Neisser, Berliner, Gabrilowitsch, and also several youthful

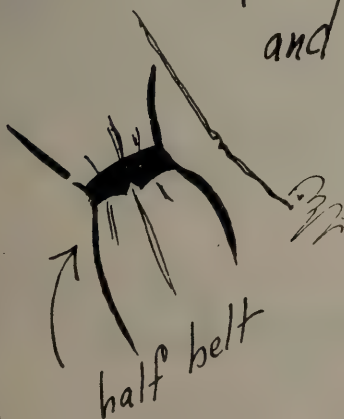
*Gustav Mahler, *Memories and Letters*. By Alma Mahler. Viking Press, 1946.

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SKETCH BOOK

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and usually belted



musicians, Alban Berg, Bodanzky, Keussler, and Klemperer. They all helped him to record corrections in the score and the parts. Even at the final rehearsal he was aware of lack of balance and never ceased making alterations in the proofs up to the time of printing. On all the various occasions when his symphonies were performed for the first time, younger musicians had gathered round to give him their help, as they did now."

Frau Mahler, joining her husband in Prague during the last rehearsals, found him in bed. "He was nervous and unwell. His room was littered with orchestral parts, for his alterations were incessant in those days, not, of course, in the composition, but in the instrumentation. From the Fifth Symphony onwards he found it impossible to satisfy himself; the Fifth was differently orchestrated for practically every performance; the Sixth and Seventh were continually in process of revision. It was a phase. His self-assurance returned with the Eighth and although *Das Lied von der Erde* is posthumous, I cannot imagine his altering a note in a work so economical in its means of expression....

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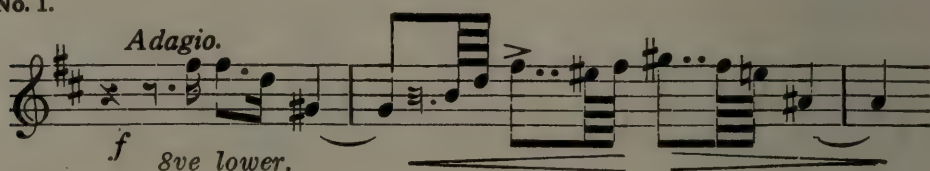


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which preceded it as “absolutely musical and purely orchestral.” Unlike Paul Stefan or Gabriel Engel, in whom the single word *Nachtmusik* is enough to conjure up a multitude of images, Dr. Walter finds no possibility for “detailed discussion” of “music itself,” the elucidating “word” being quite absent from the score. Nor has this apostle of Mahler seen the need to add an analysis of his own to the “thorough” ones which have long been available. We quote accordingly the detailed analysis of Felix Borowsky in the programs of the Chicago Orchestra.

I. *Adagio*, E minor, 4-4 time. The movement opens with an Introduction, whose theme is given out at the second measure by the tenor horn as follows:

No. 1.



Some twenty measures after the beginning there is heard a theme in the trombones which foreshadows the principal subject of the main



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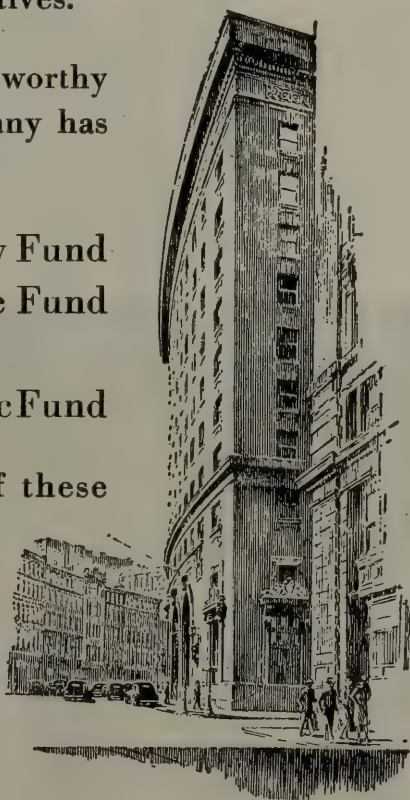
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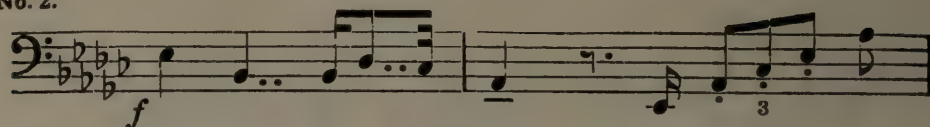
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movement, and of which the triplet motive in the second measure is used in later sections:

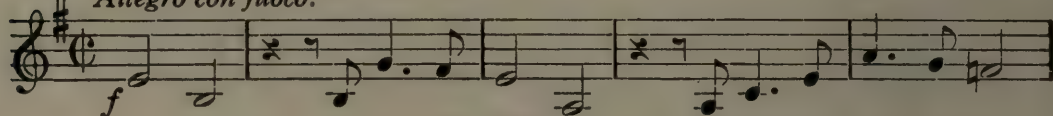
No. 2.



This matter is worked over, finally leading without pause to the main movement (*Allegro con fuoco*, E minor, 2-4 time), the principal theme of which (based on No. 2) is given out by the violoncellos and horns. A quotation is subjoined:

No. 3.

Allegro con fuoco.



Development of this idea is made, and there are suggestions of the theme of the Introduction (No. 1) — as in the sudden outbursts in the full orchestra after a tranquil passage in the strings. In the course of the unfolding of this material there is heard a phrase,

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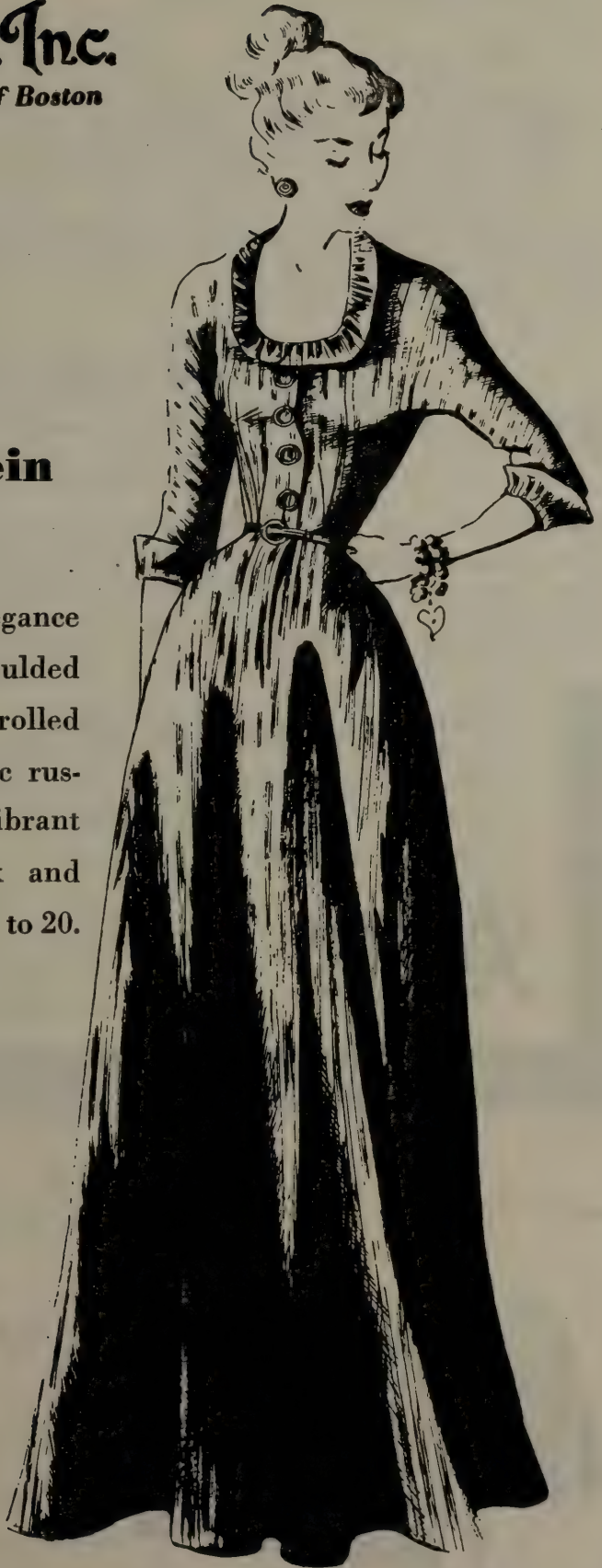
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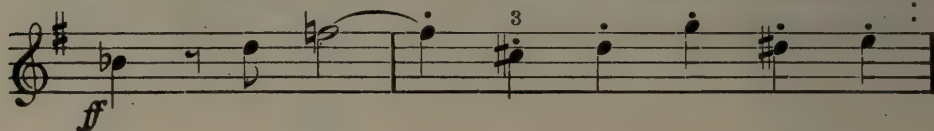


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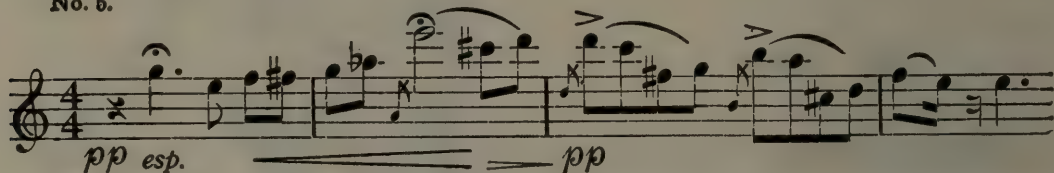
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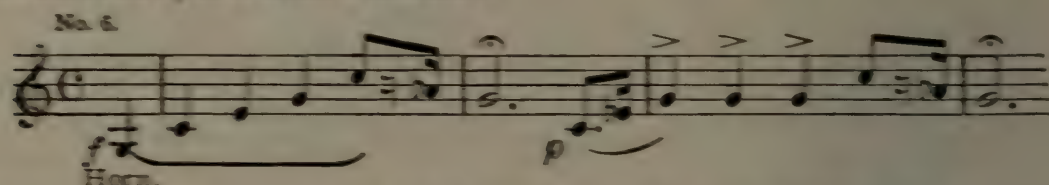
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now heard development of No. 4 in various choirs of the orchestra. Following fanfares in the trumpets a solo violin and the English horn play a variant of the principal subject (No. 3). The trumpet fanfares return and lead to a new section in which the violins work out the second theme (No. 5) with arpeggios in the harp and lower strings. Following a suggestion of No. 4 in the strings and a descending passage, *ff*, the *tempo* (*Adagio*) of the Introduction returns, together with the rhythmical figure which had been employed in it. There is further working over of the second theme (No. 5) in conjunction with No. 4, and this, after a *molto ritenuto*, leads into the Recapitulation, the principal subject of which is heard in the violoncellos and trombone. The second theme (No. 5) is now presented in C major. The principal subject recurs and, at one point in the brass, in 3-2 time. The coda makes use of that subject and of the motive of No. 4.

II. Serenade. *Allergro moderato*. C minor, 4-4 time. The movement begins with the following horn call, this being answered by a second horn, as if from a distance:

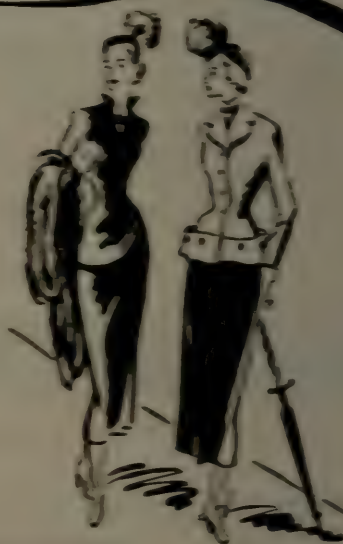


Other wind instruments take up this call, and there are passages

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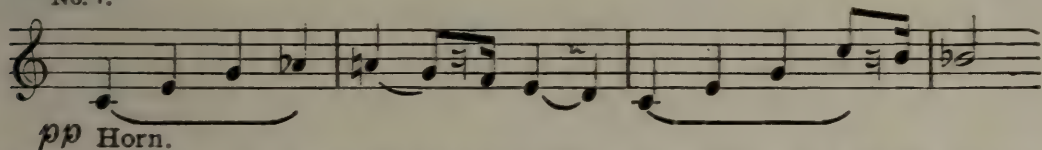
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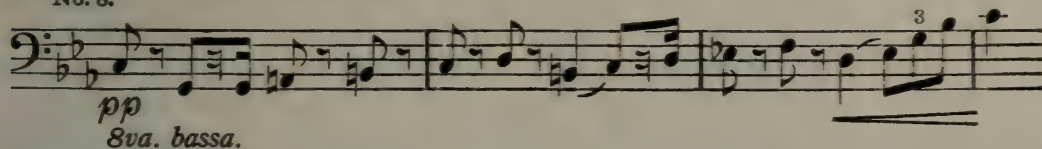
played against it in the oboe and clarinets. A *crescendo* and a *fortissimo* chromatic scale (descending) lead to the following theme (*Andante molto moderato*) in the horn:

No. 7.



This is followed by a march-like subject, first given out by the double-basses and double-bassoon:

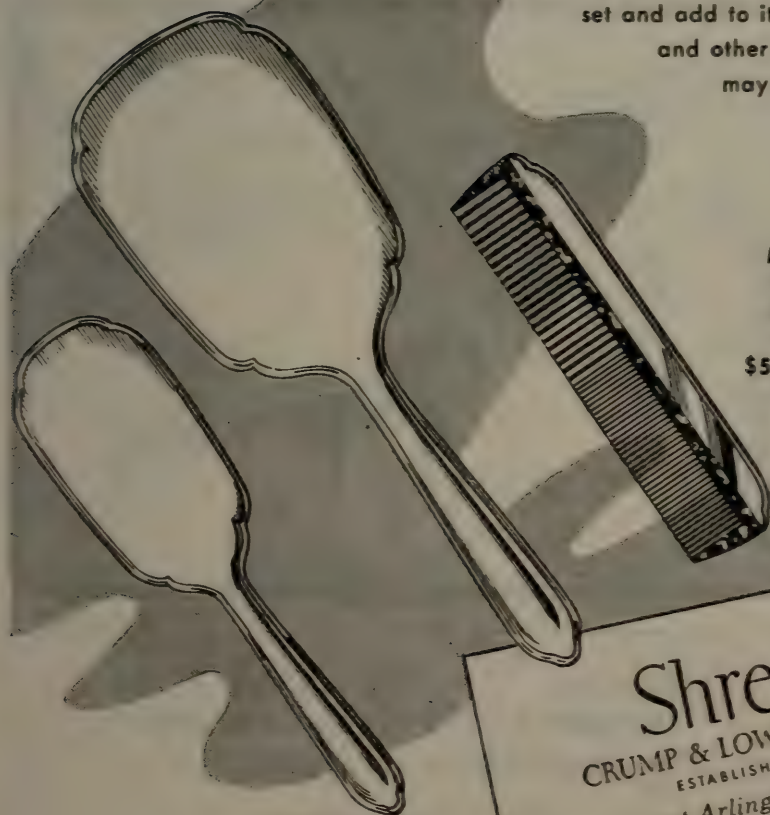
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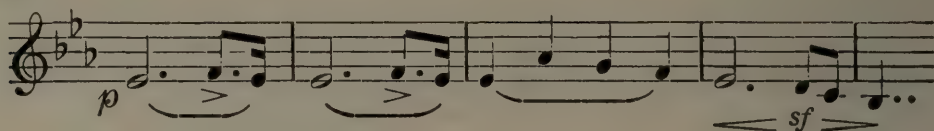


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The violins take up No. 7 in the higher octave, and the working over of this leads to a new section, in which the violoncellos present the following melody:

No. 9.



The violins take up this melody, and there is a continuing section in the flutes and violoncellos. The first horn calls (No. 6) return, and in the distance cowbells are heard.* The subject quoted in No. 7 is given again to the horn with a triplet figuration against it in the violoncellos and double-basses. Episodical material is put forward by the oboes, and a solo violin and trumpets give out suggestions of the horn call (No. 6). The motive of No. 8 returns in the violoncellos and double-basses, and is followed by that of No. 7 in

* Mahler introduced cowbells into his Fourth, Sixth, and Seventh Symphonies. He carried about with him an especially constructed set for performances of these symphonies in various cities. Their appearance in a Nocturne was questioned by the literal. "Curiously enough," writes Stefan, "when Mahler wished to 'vindicate' the cowbells at a rehearsal in Munich, he explained to the orchestra that they were not intended to depict anything pastoral, but rather to signify the last greeting from the earth that still reaches the wanderer on the loftiest heights." — Ed.



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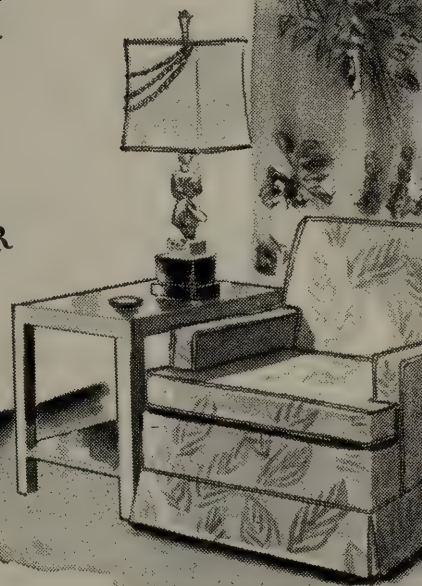
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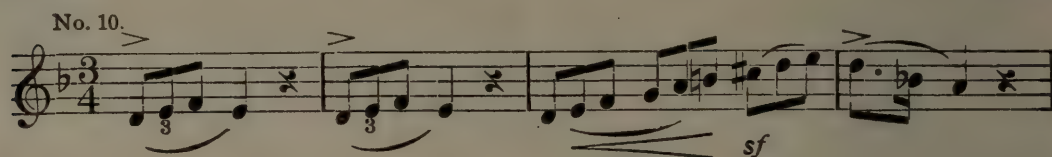
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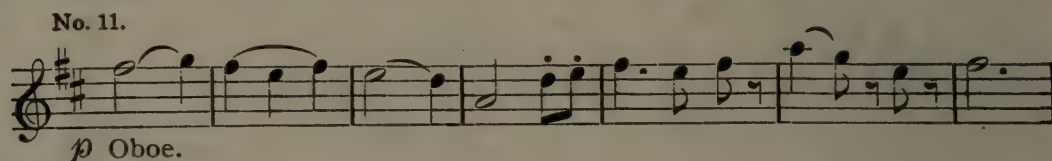
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the full orchestra. There is more episodal matter, but towards the close No. 8 is re-heard, and bird-like sounds are given to the flute.

III. *Shadow-like*, D minor, 2-4 time. After a short introduction the subject is given out by the first violins, violoncellos and kettle-drums:



The triplet figure of which this is composed is extensively developed. An episode occurs in D major, its subject in the violins, but the material which opened the movement (No. 10) soon is resumed and is worked over. The episode recurs, but only momentarily, the triplet figure of the first subject pushing it aside. The trio opens with the following theme in the oboes:



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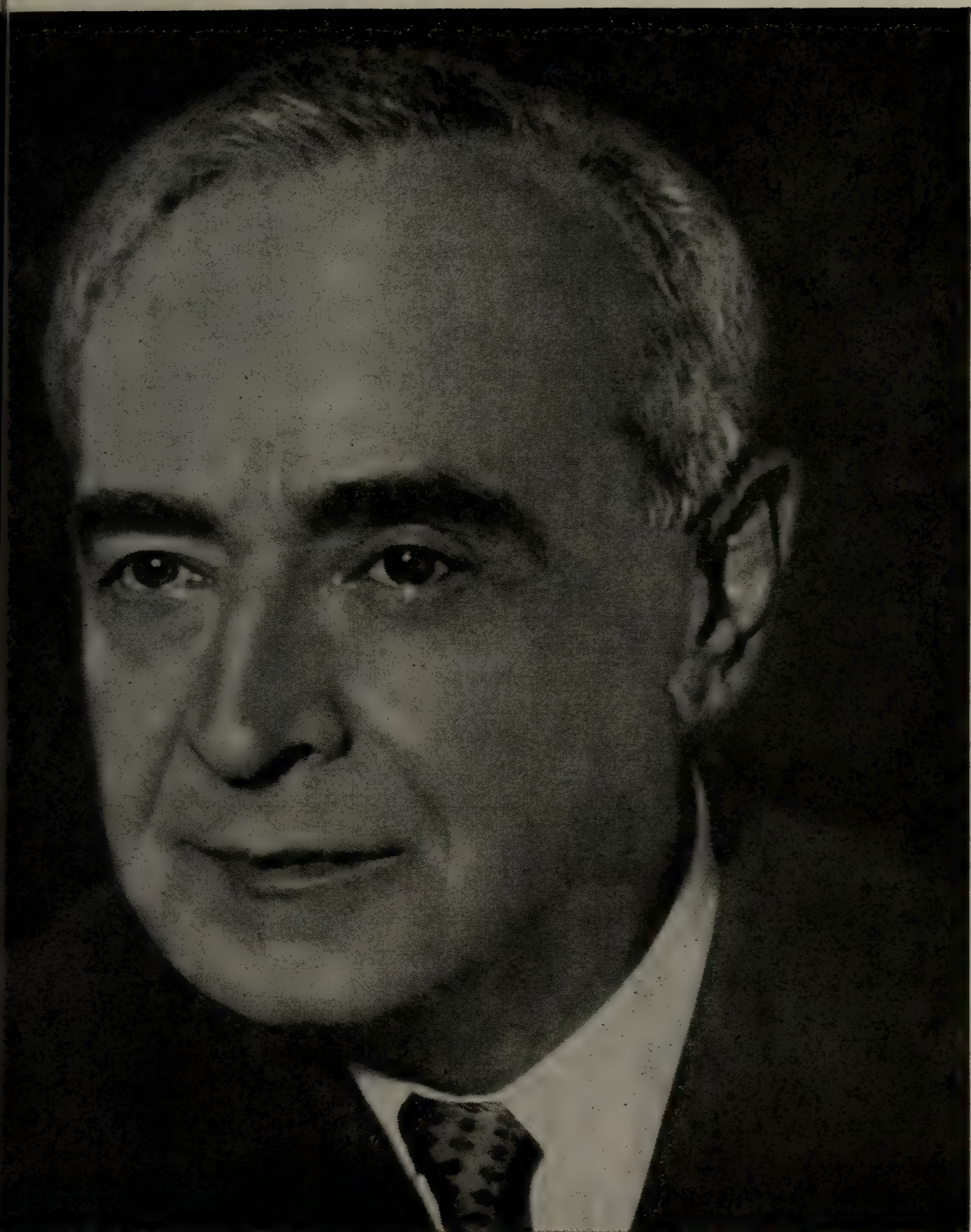
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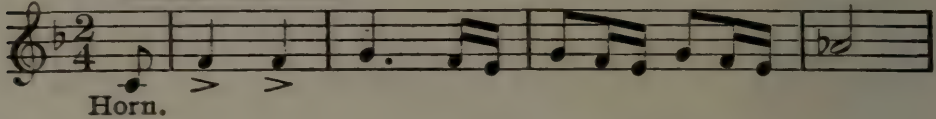
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IV. Serenade. *Andante amoroso*, F major, 2-4 time. A mandolin and a guitar are introduced to this movement. The movement begins with a phrase for the strings, its melody played by a solo violin. This is followed by four measures of accompaniment material for clarinet, harp, guitar and bassoon, which forms the harmonic support of a melody, given out thus by the horn:

No. 12.

Andante amoroso.



The horn phrase is continued by the oboe and later by the first violins. There is a recurrence of No. 12, and the third measure of it is developed. The strings bring forward a new idea, *graziosissimo*, the bass of it being the iterated notes of the guitar, but soon the bassoons and lowest strings introduce the rhythm of No. 12, the oboe continuing it. Part of this phrase suggests the Introduction of the opening movement (No. 1). Further development of the third measure

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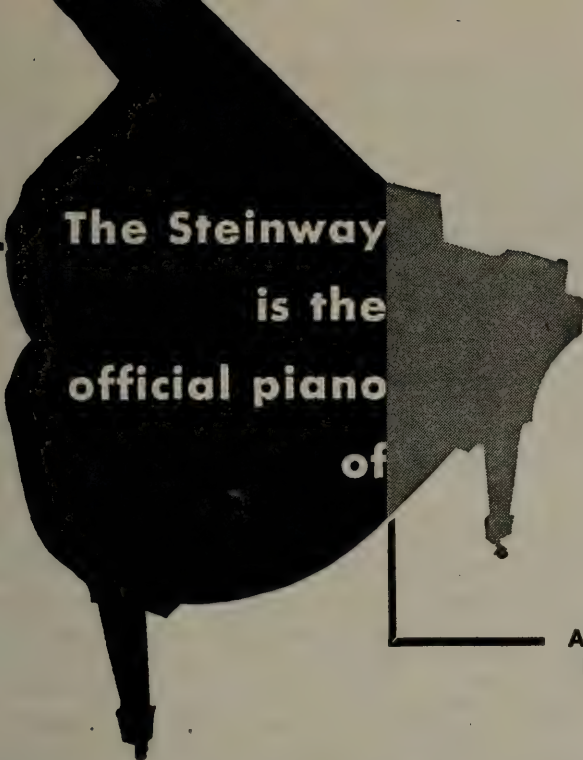
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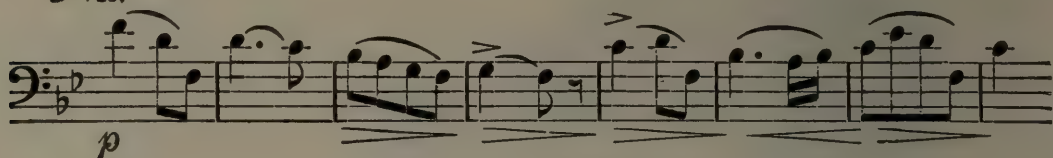
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of No. 12 takes place, occasionally in augmentation. A new section is now presented, its melody announced by the violoncellos and a horn:

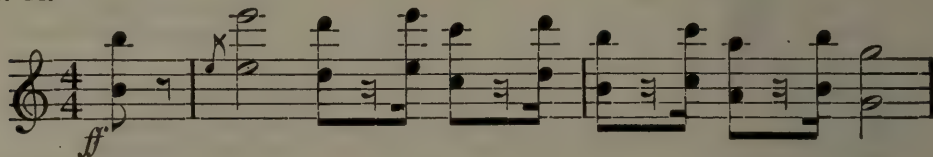
No. 13.



This material having been developed, that of the first part of the movement returns, and with it the movement itself comes tranquilly to an end.

V. Rondo-Finale. The principal theme is preceded by introductory matter, opening with a solo for the kettledrums and a fanfare for the horns. A phrase, arriving for the strings at the fourth measure, is given extensive employment in later portions of the movement:

No. 14.



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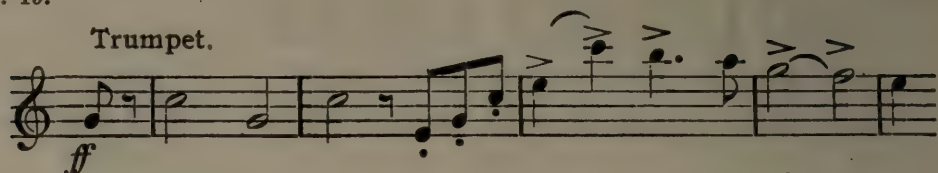
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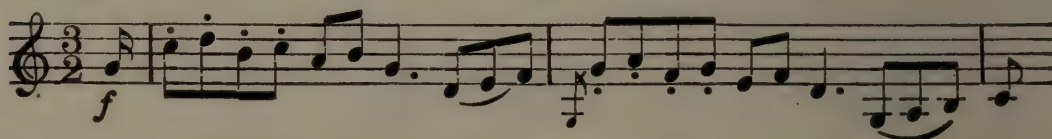
The principal subject immediately follows this in the trumpets and horns:

No. 15.



The strings and horns follow with a marked march-like subject, against which the flutes and clarinets play passage-work in sixteenth notes. A dotted figure supervenes, its rhythmical outline drawn from No. 14. A brilliant passage for the strings and woodwind brings this section of the movement to a *fortissimo* conclusion. There is a pause on the chord of A-flat (in the woodwind) and a new theme is presented by the flutes, oboes, English horn and clarinets, this being taken up by the violoncellos at the fourth measure. Soon the horns and trumpets break in with a vociferous phrase leading to a new section, the material of which begins thus in the violins:

No. 16.



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Much use is made of the phrase just quoted and of a minuet-like subject that appears above it in the flutes and clarinets. The principal theme (No. 15) returns in the horns and trumpets, and there is development of the dotted figure of No. 14. The minuet-like theme reappears in the strings (melody in a solo violin) and there is further working over of No. 16, partly — as in the trombones — in augmentation. Later the principal subject recurs, more heavily scored than before, and with a deep bell sounding underneath it. No. 16 and the minuet-like theme are taken up again. Towards the close of the movement the principal subject of the first movement (No. 3) is given out by the horns and later by the trombones. The principal subject (No. 15) reappears, with the drum solo which had been heard at the beginning of the movement accompanying it. It is with this subject that the symphony comes sonorously to an end.



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(On August 15, the Berkshire Music Center completed its sixth session at Tanglewood; and the Berkshire Festival also closed its season with a record attendance. The school enrolled 460 students from 40 states and 16 foreign countries. At the opening exercises on July 4, at which Dr. Lewis Perry spoke for the trustees of the Orchestra, Dr. Koussevitzky, as Director, gave the address here printed.)

ADDRESS OF DR. KOUSSEVITZKY TO THE
BERKSHIRE MUSIC CENTER

THE fact that we live in an extraordinary age cannot be overlooked. The physicist calls it the atomic age; the mystic sees in it the approach of apocalyptic times; the world-view of the musician must encompass both, — for the musician holds his head in the clouds, and his feet on the ground. His creative vision and inspiration carry him above and beyond his times; yet his work marks his epoch and leaves “foot-prints on the sands of time.” In our eventful and disturbing age, we traverse a world of unrest, of changing values and crumbling frontiers. Within this year we witnessed the loss of independence of several countries; the expansion of power of others; the advent of a new state born of ancient roots in blood and strife; the slaying of one, who has truly been called the apostle of peace, by the hand of a

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fellow countryman. We further witnessed an act of moral injustice, committed against the creative freedom and genius in our own artistic realm. Shall we remain silent when art is attacked at its very roots and when abnormal pressure is allowed to take the place of truth?

We well know that art cannot be subjected to conditions of spiritual dependence: art cannot be dominated by external influences and crushed under the thumb of the mass. Who can judge the creative artist? Who has the temerity to condemn and morally persecute him, and lead him to surrender his personal independence and judgment? The sound criterion of a judge or critic of art should be both high and deep: a critic of art must not only possess high integrity and knowledge, but also a profound insight into the creative work and mind. He must strive to develop, within himself, the power of penetration and illuminating sensitivity, so that he can perceive the mystery of the creative state and process, and from that basic perception he will proceed to build up a constructive criticism. Narrow-mindedness, subjectivity of views and submission to ideals other than the pursuit of truth, have no place in constructive criticism and authoritative judgment of the Arts. The loss of freedom brought upon the creative artist by external negative forces, is equivalent to the loss of life and to spiritual strangulation. But let the artist be on guard against no lesser dangers caused by his inner lack of moral fortitude, — which can be fatal and suicidal. A creative act — when truly creative — is always a mystery. If a creative artist is governed by motives other than the urge to create, he lowers his moral standard and loses the most precious thing of all — his creative freedom.

This is especially true in music. If a composer falls to the lure of predominant material interests, he clips the wings of his spiritual

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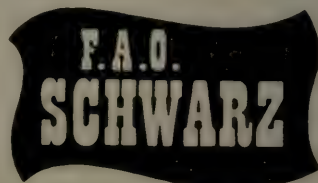
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flight and creativity. The work of a composer cannot be weighed down and defeated by material ends. His aims and vision impel him to create an ethical, pure and elevated world — a world in which man can recover dignity, moral courage and spiritual force. Beethoven described music as “the entrance into the higher world of knowledge which comprehends mankind but which mankind cannot comprehend.” We, musicians, are initiated into this higher order of knowledge; we are deeply aware of the transcendent power of music. Not by an armor of steel shall we help to restore faith to man, but by the pure, untarnished metal of our art. We shall not promise bread, work and housing to crowds, for we are not invested with the power of the ageless great inquisitor. But we have other gifts to offer which we know to be of lasting value to man.

It is surprising and disturbing to note how little faith is shown by present-day leaders of humanity in the creative and regenerating capacity of spiritual and cultural values. We read of millions of dollars assigned for the vast European Recovery Program, but all is to go for physical needs and none for the relief of the spiritual vacuum and cultural hunger of a sick mankind. Man, indeed, has lost himself in the conflict with life; he is demoralized and stands on the verge of spiritual failure. The sickness of the human soul is revealed in many

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obvious ways, but more so in the hopelessness and meaninglessness of man's existence, and in the literary and philosophic trends of thought. America, the only country in our civilization spared the devastating results of the last War, was destined not only to become the custodian of cultural and artistic values, but also a leading country in the Arts, and especially in music. In Europe, however, one is not aware of it. The American "Marshall Plan" speaks primarily of the power and value of the dollar. To the morally hungry and mentally destitute people of Europe, America is still the dollar-making country, — the country of "mass-production" and material welfare, void of cultural foundation and interest. This misconception of America, and of the plenitude of American cultural life and her artistic achievements, must be corrected. Our belief in the blessings which Art brings into the world is our credo. We believe that Art helps to release man from the grip of mental misery and blank fear; we believe that Art will triumph over excessive materialism and the cold reality and obsession of war.

While writing this and thinking of my voice as solitary in a desert, I happened to read an article which was like a response to my lonely call. This article by Raymond B. Fosdick is entitled: "Not Dollars Alone — Faith is also Needed." Let me quote from it: "There is a

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spiritual hunger in the world today that is not being satisfied by American export," says the author. "The sickness of the human soul cannot be relieved by a diet of guns and machinery." Here is a word by a humanitarian, an American of high culture, a man of true heart and mind. We welcome this word because it rings from our own hearts.

In the first year following V.E.-Day, in 1946, I spoke from this stage in Tanglewood, of the need of spiritual food to a hungry and still bleeding world, urging for the support of the Fine Arts by our Government and pointing to the importance of Art, as fortifying and completing the structure of the state. The years since have strengthened our faith and singled out the significant place of the musician in our world. The lofty mission of music of our time makes an increased demand upon the high moral standing of the musician, his integrity and complete devotion to his art. How far has the musician progressed on this ascending path? What is his actual standing in the life and society of our day? By way of an answer let us examine and question the past. In less than two centuries, the standing of the musician has undergone a remarkable evolution and counts three distinctive periods.

The first period finds the musician in the inconspicuous place of

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an "entertainer," a member of the staff and at the service of some princely European court. It was not unusual, for example, to read notices asking for a valet or a steward who would also be a good accompanist. It is interesting to note that despite these circumstances the musician of that period manifested an astounding spiritual independence, a profound individuality and exceptional creative powers; for this was the epoch of such inimitable masters and geniuses as Haydn and Mozart, and partly covered the time of Beethoven.

The second period extends into the post-romantic era, when the musician finds himself wrapped in a cloak of exclusiveness and adorned with a halo of the privileged; he becomes "*l'enfant gâté*" of his society, which takes pleasure in his eccentricities, his long hair, and allows him to break accepted and conventional rules. The artist, however, was soon to realize the artifice of this position and to detect the condescending attitude of society to him. He was eager to free himself of such travesty and to claim recognition on equal grounds with society. Now we have entered a third stage — a period which was pointed out to us by great artists who were also great men. It seems only yesterday that we had among us Paderewski, the musician-patriot, statesman and aristocrat of the spirit. We still have with us — though not among us — Albert Schweitzer, the musician-philoso-



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pher, scientist and humanitarian who has set a singular example for mankind. The advent of such men announces a new era in music, an era where outer perfection brought to a definite point of attainment, does not suffice: where a new dimension is sought — the infinite fourth dimension which rests with and within us. This elevated concept asks for a new spiritual strength, for an increased concentration and penetration into the innermost strata of self.

When a student decides to become a musician, let him first take counsel with himself. Does he possess the true gift and qualifications that give him a right to step upon the stage, where thousands of eyes watch him and thousands of hearts beat in anticipation of the message he is to bring through music and his art? Will he indeed open the gates of heaven and let the people experience ecstasy — were it for an infinitesimal moment; or will the gates stay closed and heaven remain a promise unfulfilled? A musician should realize that the new strength of which we speak lies in the co-ordination and co-operation of all his faculties, both as an artist and as a human being. He should be true to himself on as well as off the stage. We should be clean inside and out. "Strive for true humanity," says Goethe. "Become yourself a man who is true to his inner nature, a man whose deed is in tune

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with his character." The true artist-man will not submit to circumstances or to passing whims of society; rather, he will conquer circumstances and guide society, not with self-satisfaction but with self-confidence born of a full consciousness and acceptance of his mission and task. As one chosen by destiny and richly endowed by nature, the artist must have a sense of obligation toward those who are denied these riches. It is for him to repay nature and to offer his gifts to humanity, in all humility of heart, as an act of gratitude for the grace bestowed upon him.





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By MODEST PETROVITCH MOUSSORGSKY

Born at Karevo, district of Toropeta, in the government of Pskov, on March 21, 1839; died at St. Petersburg on March 28, 1881

Arranged for Orchestra by MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, on March 7, 1875; died in Paris, December 28, 1937

Moussorgsky composed his suite of piano pieces in June 1874. Maurice Ravel made his orchestral setting of them in 1923. The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, May 3, 1923. Dr. Koussevitzky first played the suite at the Boston Symphony concerts November 7, 1924.

The orchestration consists of two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, alto saxophone, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, snare drum, triangle, tam-tam, whip, celesta, xylophone, glockenspiel, two harps, rattle, chime and strings.

PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, in the early numbers, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face "*nel modo russo*." The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.*

GNOMUS. There seems reason to dispute Riesmann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interspersed, are forcibly suggestive." Stasov, writing to Kerzin in reply to the latter's inquiry, explained: "The gnome is a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artists' Club

* One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

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(1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks." This description is in accord with the exhibition catalogue.

IL VECCHIO CASTELLO. No such item occurs in the catalogue, but the Italian title suggests a group of architectural water colors which Hartmann made in Italy. "A mediæval castle," says Stassov, "before which stands a singing troubadour." Moussorgsky seems to linger over this picture with a particular fascination. (Ravel used the saxophone to carry his nostalgic melody.)

TUILERIES. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. (The catalogue names this drawing merely as *Jardin des Tuileries*.) The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scored for the high woodwinds.

BYDLO. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk song in the Aeolian mode, evidently sung by the driver." Moussorgsky was not nearly so explicit. He described this movement in a letter to Stassov as "*Sandomierskie Bydlo*," or "Cattle at Sandomierz," adding that the picture represents a wagon, "but the wagon is not inscribed on the music; that is purely between us." There is a long crescendo as the wagon approaches — a diminuendo as it disappears in the distance. Calvocoressi finds in the melody "*une pénétrante poésie*." (Ravel, again departing from usual channels, has used a tuba solo for his purposes.)

BALLET OF CHICKS IN THEIR SHELLS. Hartmann made sketches for the costumes and settings of the ballet "Trilbi," which, with choreography by Marius Petipa and music by Julius Gerber, was performed at the Bolshoi Theater in St. Petersburg in 1871. The sketches described in the exhibition catalogue show canaries "enclosed in eggs as in suits of armor. Instead of a head-dress, canary heads, put on like helmets, down to the neck." There is also a "canary-notary-public, in a cap of straight feathers," and "cockatoos: gray and green." The story of "Trilbi" concerned a chimney sprite in a Swiss chalet, who fell in love with the housewife. The fact that the plot in no way suggested either canaries or chickens in their shells did not bother the choreographer, who was looked upon to include in his spectacle the child dancers of the Imperial Russian Ballet School in the traditional garb of birds and butterflies.

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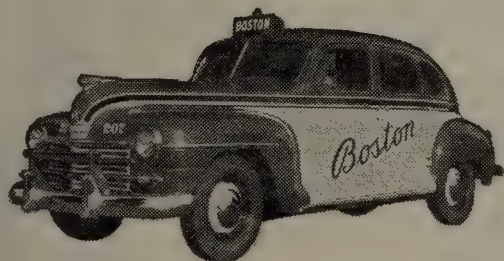
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SAMUEL GOLDENBURG AND SCHMUYLE. This depiction, like "Bydlo," is identified with sketches made at Sandomierz, a small town in Poland not far from Warsaw. Hartmann's wife was Polish. He spent a month at Sandomierz in 1868, sketching many figures in the Jewish district. According to Frankenstein, there is no authority for the use of the two names in connection with this movement. Moussorgsky in his original manuscript neglected to put any title upon this one movement, and it was Stassov who added the title, "Two Polish Jews, one rich, the other poor." The music derives from two pencil drawings shown in the exhibition and listed as belonging to Moussorgsky. They were entitled, "A rich Jew wearing a fur hat: Sandomir," and "A poor Sandomir Jew." Stassov may have been thinking of another picture among the several which were made at this time when he used the names of Goldenburg and Schmuyle. Riesmann calls this number "one of the most amusing caricatures in all music — the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you — you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's



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ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human speech' not only for the voice, but also on the piano." (Ravel has made the prosperous Jew speak from the low-voiced strings, in unison. His whining neighbor has the voice of a muted trumpet.)

LIMOGES. The Market-place. Market women dispute furiously. Seventy-five sketches of the locale of Limoges are listed in the catalogue, but none mentions the market-place. Moussorgsky jotted an attempt at peasant chatter in the margin of his score, a suggestion of Hartmann's whimsical style: "Great news! Monsieur de Puissangeout has just recovered his cow, The Fugitive. But the good gossips of Limoges are not totally agreed about this because Mme. de Remboursac has just acquired a beautiful new set of false teeth whereas Monsieur de Panta-Pantaleon's nose, which is in his way, remains always the color of a peony."

CATACOMBS. According to the catalogue: "Interior of Paris catacombs with figures of Hartmann, the architect Kenel, and the guide holding a lamp." In the original manuscript, Moussorgsky had written above the Andante in B minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them — the skulls are illuminated gently from within."

THE HUT ON FOWLS' LEGS. The drawing is listed as "Baba Yaga's hut on fowls' legs. Clock, Russian style of the 14th century. Bronze and enamel." The designs, of Oriental elaboration, shows the clock in the shape of a hut surmounted by two heads of cocks and standing on the legendary chickens' feet, done in metal. The subject suggested to the composer the witch Baba Yaga, who emerged from her hut to take flight in her mortar in pursuit of her victims. To every Russian this episode recalls the verses of Pushkin in his introduction to "Russlan and Ludmilla."

THE GREAT GATE AT KIEV. Six sketches for the projected gate at Kiev are listed in the catalogue and thus described: "Stone city-gates for Kiev, Russian style, with a small church inside; the city council had planned to build these in 1869, in place of the wooden gates, to commemorate the event of April 4, 1866. The archway rests on granite pillars, three quarters sunk in the ground. Its head is decorated with a huge headpiece of Russian carved designs, with the Russian imperial eagle above the peak. To the right is a belfry in three stories, with a cupola in the shape of a Slavic helmet. The project was never carried out." The "event of April 4, 1866," so discreetly referred to, was the escape of Czar Alexander II from assassination on that date. This design was said to be a great favorite of Moussorgsky. Stassov wrote of the gates as extraordinarily original: "Their style is that of the old heroic Russia. Columns, which support the trim arch crowned by a huge, carved headpiece, seem sunk into the earth as though weighted down by old age, and as though God knows how many centuries ago they had been built. Above, instead of a cupola, is a Slavic war helmet with pointed peak. The walls are decorated with a pattern of colored brick! How original is this!"

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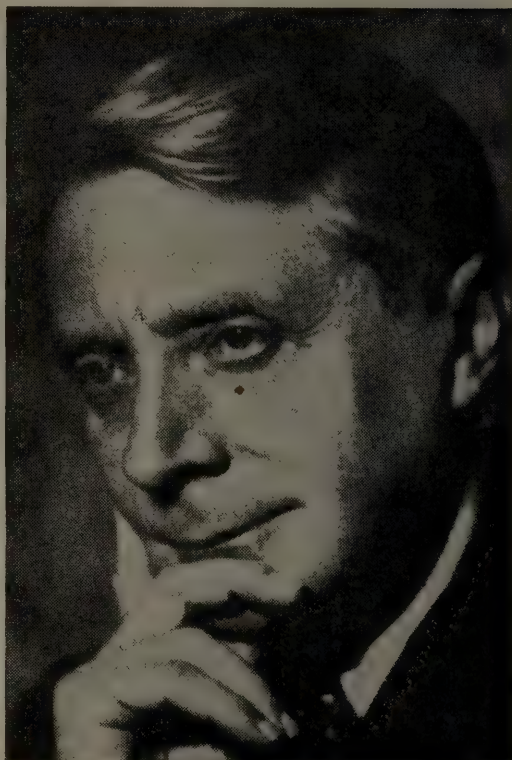
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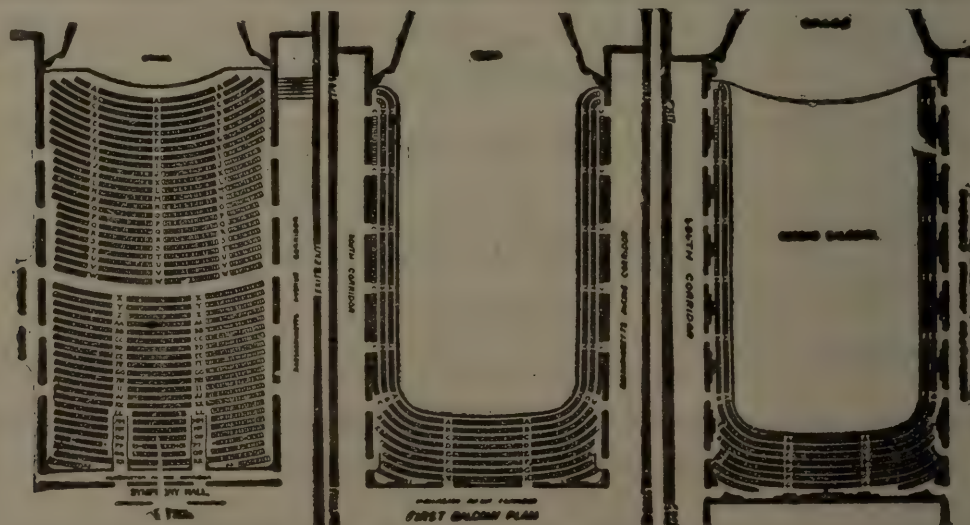
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SIXTY-EIGHTH SEASON, 1948-1949

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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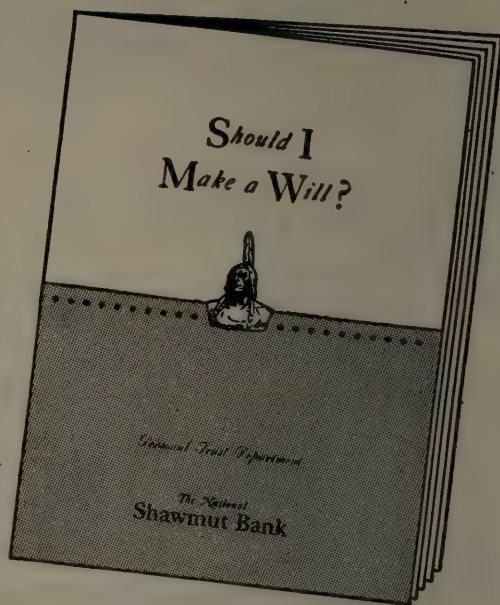
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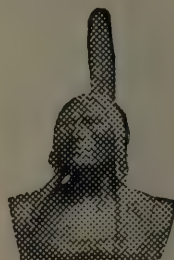
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Erratum—In Bulletin No. 1, page 28, the Albert H. Wiggin Collection of the Boston Public Library was referred to as the "Albert H. White" Collection.

. . .

THE STATUES IN SYMPHONY HALL

McKim, Mead, and White, architects of Symphony Hall, and Professor Wallace C. Sabine, their acoustical adviser, found in statuary the solution to several of their most pressing problems.

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a ladylike bag!

Faced with the necessity of relieving the large wall surfaces above the second balcony, Professor Sabine found that niches, suitable to holding statues, would be a perfect solution to his problem. In addition, the backs of the niches, protected by natural shadows and the statues, would, if necessary, provide admirable places for experimentation with acoustical building materials too rough to be put on exposed wall surfaces. At the same time, the statues themselves would help considerably to solve the architect's decorative problem in a suitable and dignified way.

A committee of two hundred interested symphony-goers, under the leadership of Mrs. J. W. Elliot, selected and donated casts of eighteen well-known statues. They were not in place for the dedicatory concert in Symphony Hall, October 15, 1900, but were added as they were completed by Pietro Caproni in his Boston studio.

The statues chosen were selected not only for their beauty, but in most cases with an eye to the appropriateness of the subject to the use of the new auditorium. Thus, there are two statues of Apollo, god of music and poetry, and one of Athena, goddess of learning. Their apostles are represented by statues of the dramatists, Sophocles and Euripedes; the orators Æschines and Demosthenes; Anacreon, chief Greek poet of love and wine; as well as of three satyrs. Apollo and two of the satyrs are the only musically-minded ones in the group: one statue shows Apollo playing on his cithara; and the satyrs hold cymbals, with which they are evidently beating out time for their dancing.

Pheidias, best known of all Greek sculptors, was most famous for his mammoth statues of Athena and Zeus on the Acropolis, for his design and supervision of the sculpture for the Parthenon, and for his Lemnian Athena. (In Symphony Hall, this statue is the fourth from the stage on the left-hand side of the auditorium.) It was the Lemnian Athena that the ancients found the most impressive of his work. Pausanias, who traveled extensively in the second century, A.D., wrote: "The most remarkable of the works of Pheidias, an image of Athena, called

Lemnian, after the dedicators." Lucian had this to say in dialogue form:

"*Lyk*: Which of the works of Pheidias do you praise most highly?

"*Pol*: Which but the goddess of Lemnos, whereon Pheidias deigned to inscribe his name. Pheidias and the Lemnian goddess shall bestow on her the outline of her countenance, her delicate cheeks and finely proportioned nose."

The body of an excellent Roman copy of this Athena had been in the collection of the museum at Dresden for some time before it was discovered that a head in the Bologna museum obviously belonged to it. The cast of the reassembled Lemnian Athena enables us to get some idea of the masterwork of Athens' greatest sculptor.

The Resting Satyr which stands nearest the stage on the left-hand side of the hall is best known for supplying Hawthorne with the title of one of his best-known books. Now, as often as not, the satyr is known by the name of the book, "The Marble Faun." Praxiteles executed the original in the fourth century B.C., and the Roman copy by which we know the work stands in the Capitoline Museum in Rome.

The Amazon by Polycleitos (which is next to the Marble Faun) is a statue with a "story." The tale is told that statues of the Amazons were wanted for the Temple of Artemis at Ephesus, where the female warriors had taken refuge from Dionysos in ages past. The greatest sculptors of Greece, including Pheidias of Athens and Polycleitos of Argos, brought statues of Amazons for the occasion. The competing artists were then called upon to choose the best statue. In the first poll, each man voted for his own work; but as soon as they had shown this faith in their own work, they agreed upon the statue of Polycleitos as the winner.

The statue from which the cast was taken is now in Copenhagen. Several other Amazons gracing various European museums are assumed to be copies of the statues submitted by the unsuccessful competitors in the fifth century B.C.

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SATURDAY EVENING, OCTOBER 23, at 8:30 o'clock

IRVING FINE.....Toccata Concertante
(First performance)

VAUGHAN WILLIAMS.....Symphony No. 6
I. Allegro
II. Moderato
III. Scherzo: Allegro vivace
IV. Epilogue
(First performance in Boston)

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TOCCATA CONCERTANTE

By IRVING FINE

Born in Boston, December 3, 1914

The *Toccata Concertante*, composed in the summer of 1947, is scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones, and tuba, timpani, side drum, bass drum, cymbals, piano and strings.

There is a dedication "To my wife."

THE following description of the score has been provided by the composer.

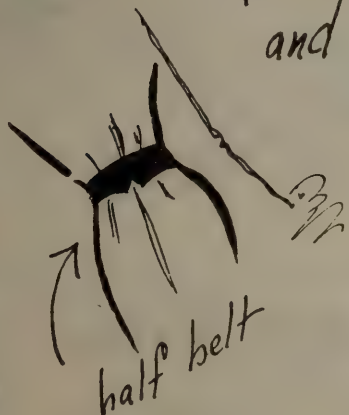
"The word *toccata* is commonly used to describe improvisatory display pieces for keyboard instruments. It has also been used in connection with concerted music of a fanfare-like character. It is in this latter sense that I have used the term. In writing this piece, I was aware of a certain affinity with the energetic music of the Baroque concertos. Hence the qualifying adjective, *concertante*. Moreover, this adjective seemed particularly appropriate because of the solistic nature of much of the orchestration, especially in the second theme group and closing sections of the exposition and recapitulation.

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The piece is roughly in sonata form. There is a short, fanfare-like introduction containing two motives which generate most of the subsequent thematic material. The following exposition contains a first section which makes prominent use of an *ostinato* and is rather indeterminate in tonality. A transitional theme, announced by the trumpet and continued by the flute and bassoon, is abruptly terminated and followed by a second theme group, more lyrical in character. In this section the thematic material is chiefly entrusted to solo wind instruments supported by string accompaniment. The whole of the exposition is concluded by additional woodwind dialogue and scattered references to some of the preceding material. There are several episodes in the development, one of the most prominent being a *fugato* announced by the clarinets and based on the opening *ostinato*. There is no break between the development and recapitulation, the return of the first material commencing at the climax of the development. The second and closing sections of the exposition are recapitulated in the main tonality without significant changes except for a few in instrumentation and texture. The whole piece is rounded off by an extended coda.



Irving Fine studied piano with Frances L. Grover, majored in music at Harvard University (A.B. 1937, A.M. 1938) where he studied theory and composition under Walter Piston, Edward Burlingame Hill, and A. Tillman Merritt. He continued his studies with Nadia Boulanger in Cambridge and France. For several years he was assistant conduc-

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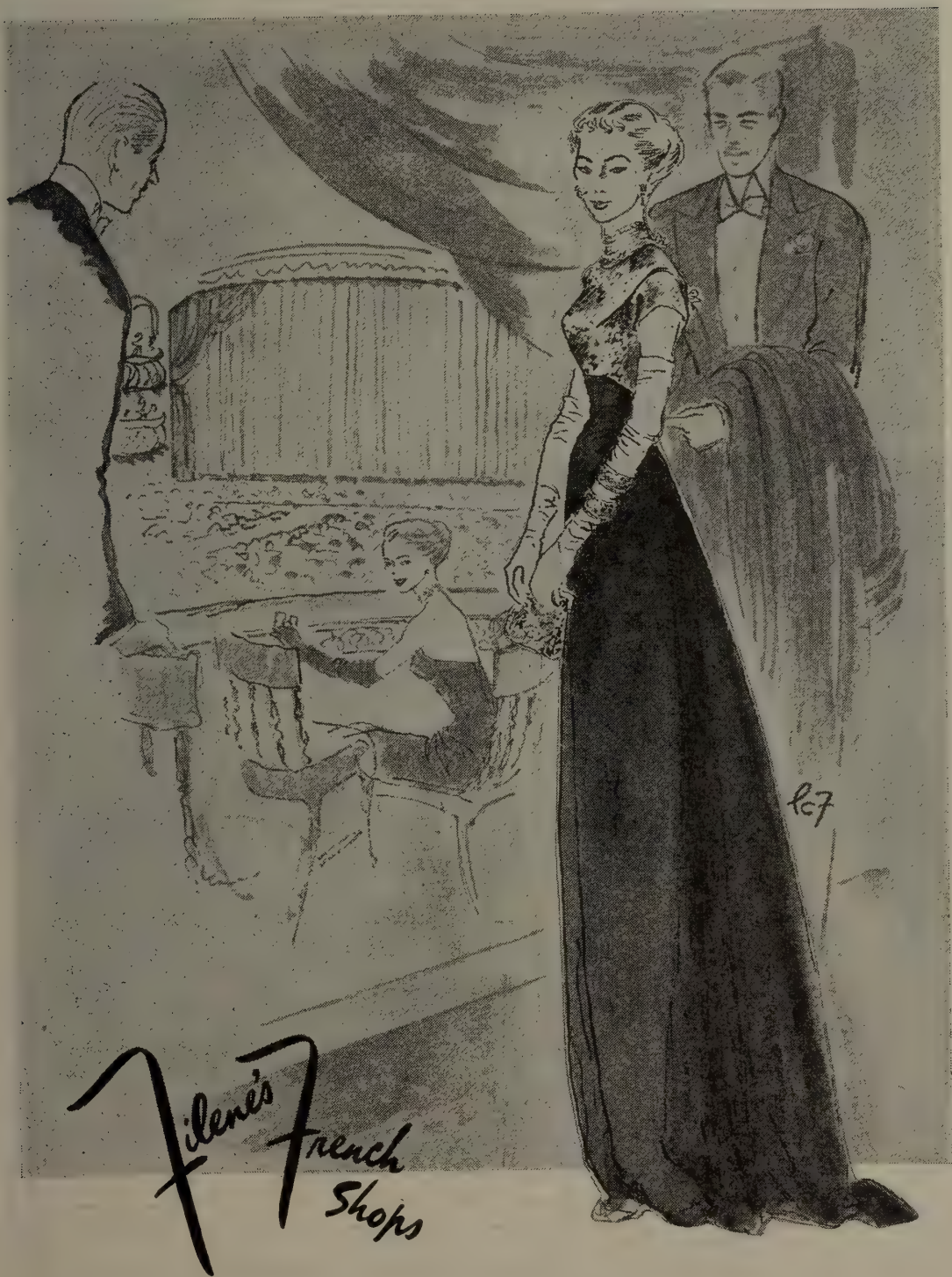
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tor of the Harvard Glee Club and Choir. At present he is Assistant Professor of Music at Harvard University. Since 1947 he has been a member of the faculty of the Berkshire Music Center at Tanglewood.

The following works have been published: Three Choruses from *Alice in Wonderland* (1943); A cantata — *The Choral New Yorker* (1944); *Sonata for Violin and Piano* (1946); and the Suite — *Music for Piano* (1947). He has composed: *Music for Modern Dance* (1941); a *Partita* for Woodwind Quintet (1948); incidental music to *Alice in Wonderland*; and miscellaneous pieces for piano and voice.



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SYMPHONY NO. 6

By RALPH VAUGHAN WILLIAMS

Born in Down Ampney, Gloucestershire, England, October 12, 1872

This Symphony had its first performance by the Royal Philharmonic Orchestra in Albert Hall, London, Sir Adrian Boult conducting, April 21, 1948. The symphony had its first American performance under Dr. Koussevitzky's direction at the Berkshire Festival, August 7 last.

The score calls for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, tenor saxophone, four horns, three trumpets, three trombones and tuba, timpani, side drum, bass drum, cymbals, triangle, xylophone, two harps and strings.

A CERTAIN amount of retrospect is natural in a composer who, having probed different styles, writes a Sixth Symphony in his seventies. When the composer is Vaughan Williams, in full possession of his mental vigor and technical mastery, the result is bound to be a new and selective integration of his past tendencies. Music connected with textual images, such as the "Sea" Symphony, or descriptive images and realistic imitation, such as the "London" Symphony, he was bound to outgrow, together with the general musical trend. While imitating no one, Vaughan Williams has listened to the tone combinations and forms of his age, the modes of another age. These ingredients he has

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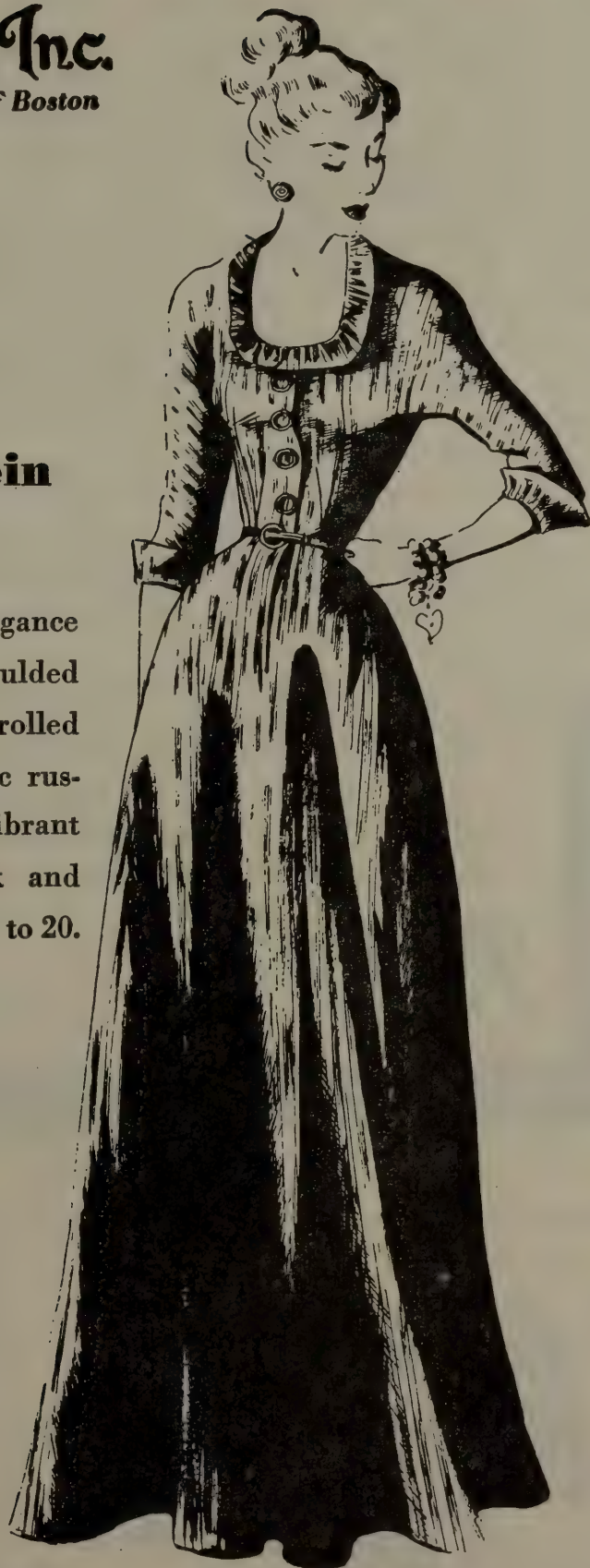
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assimilated and made his own, and they are all apparent in his musical thinking at present. The antique modality, more prominent in his "Sea" Symphony, his "London" Symphony and the "Pastoral" Symphony, is still observable. The Fourth Symphony in F minor was admittedly an excursion into dissonance. The composer himself is quoted as saying, "I do not know that I like it, but it is what I meant." The Fifth Symphony, of the war years, was a spiritual assertion rather than a technical challenge — a declaration of inward peace and tranquillity in a world of turmoil. The new Symphony was begun before the end of the war. According to two reports from London, it begins in violence and also finds at last its peace, its tranquillity. In a letter to the *New York Times* (May 30) Dyneley Hussey wrote: "The new work, begun in wartime, states with that downright forcefulness which has always been a characteristic of Vaughan Williams' utterance what he feels about the war, and then turns at the end to a meditation upon an ideal and other worldly peace. The wonder of it is that it is all done with a mastery of musical construction and a freshness of invention for which the only precedent in musical history is Verdi's 'Otello,' composed at a similar age."

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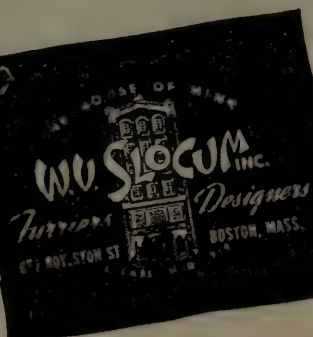
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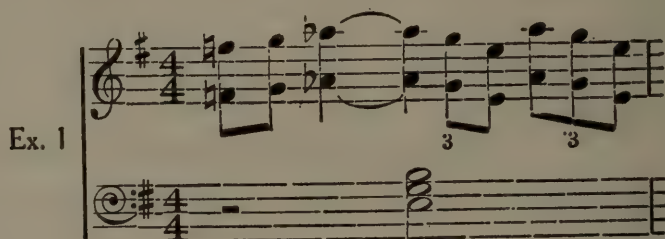
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Mr. Vaughan-Williams made an analysis of his new symphony for the program of the Royal Philharmonic Society when it was first performed. The Englishman, as if wary of emotional commitment, writes technically, and takes refuge in light, deprecating touches.

This Symphony was begun probably about 1944 and finished in 1947. It is scored for full orchestra including Saxophone. There are four movements: *Allegro*, *Moderato*, *Scherzo* and *Épilogue*. Each of the first three has its tail attached to the head of its neighbour.

First Movement — Allegro

The key of E minor is at once established through that of F minor, A-flat becoming G-sharp and sliding down to G natural at the half bar thus:—



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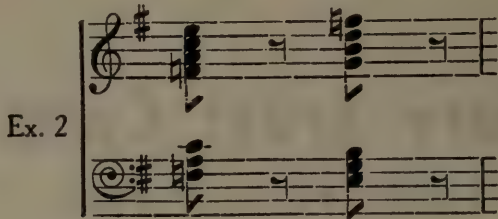
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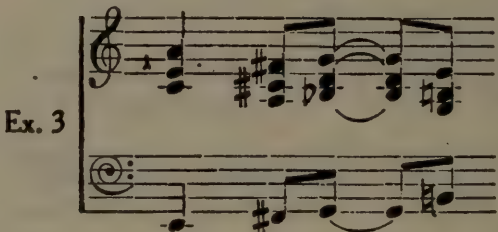
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The last three notes of (1) are continued, rushing down and up again through all the keys for which there is time in two bars, all over a tonic pedal. Two detached chords



lead to a repetition of the opening bar, but this time the music remains in F minor and the rush up and down is in terms of the first phrase. While strings and wind remain busy over this the brass plays a passage which becomes important later on



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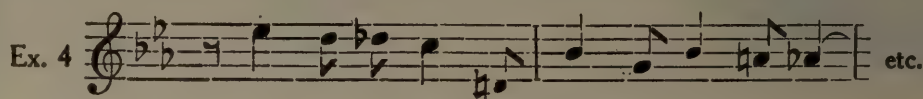
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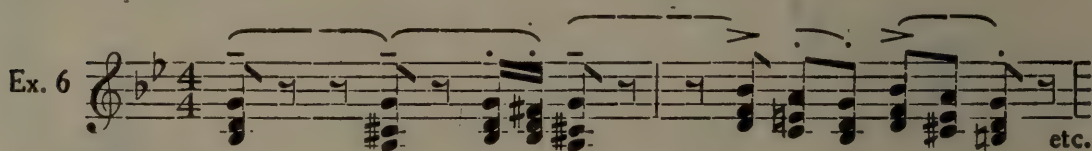
The fussy semiquavers continue in the bass while the treble has a new tune in the cognate key of C minor



Then the position is reversed and the treble fusses while the bass has the tune. This leads us back to our tonic pedal and the instruments rush around as at the beginning. Thus ends the first section of the movement. The next section starts with this persistent rhythm:—



Over this trumpets, flutes and clarinets play a tune in cross-rhythm which starts thus



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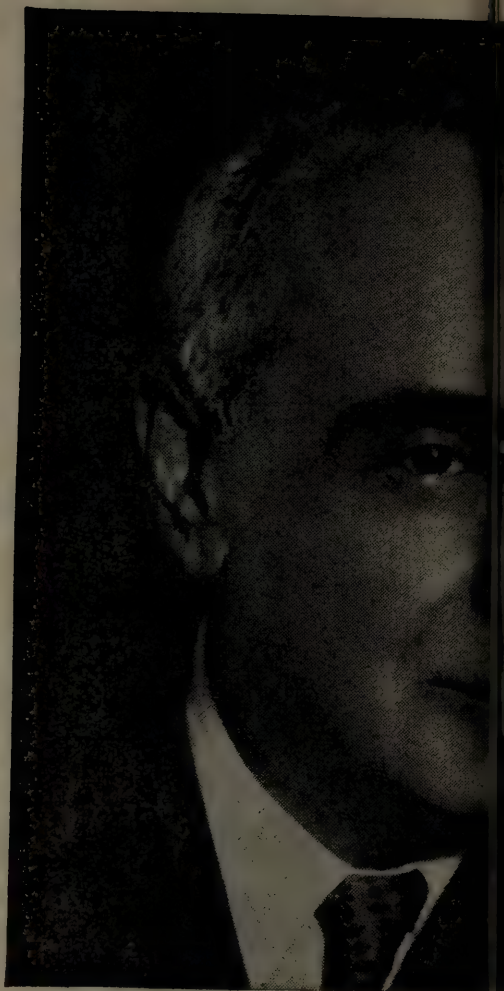
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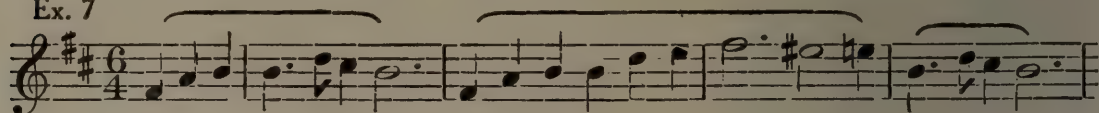
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This continues for a considerable time with some incidental references to Ex. 3 and is followed by a new tune while the persistent rhythm persists.

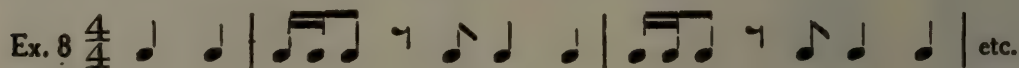
Ex. 7



Then we are given a further installment of Ex. 6. The brass now plays Ex. 7 very loud and this brings us to, what I believe the professional Annotator would call the "*reprise* in due course." As a matter of fact this *reprise* is only hinted at, just enough to show that this is a Symphony and not a symphonic poem. But I am not sure that the "due course" is well and truly followed when we find the tune Ex. 7 played for yet a third time (this time in E major) quietly by the strings accompanied by harp chords. To make an end and just to show that after all the movement is in E minor, there is an enlargement of the opening bar.

Second Movement — Moderato

This leads on from the first movement without a break. The principal theme is based on this rhythm



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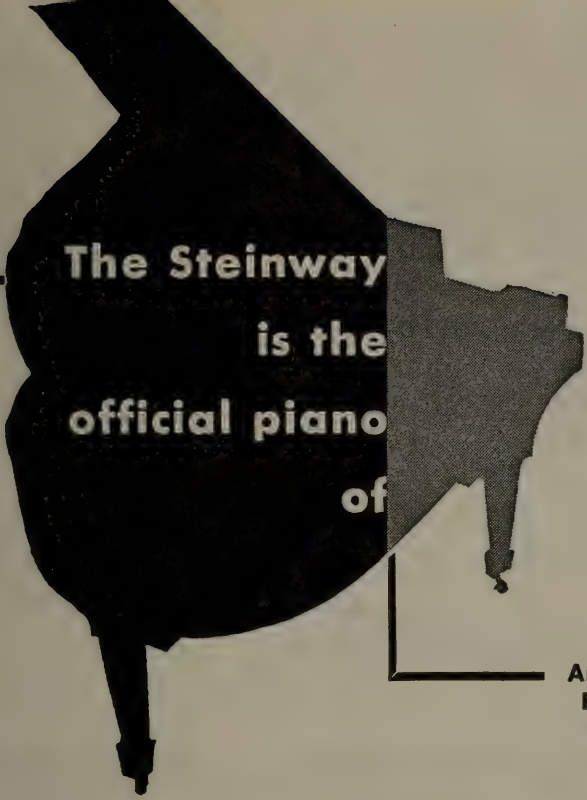
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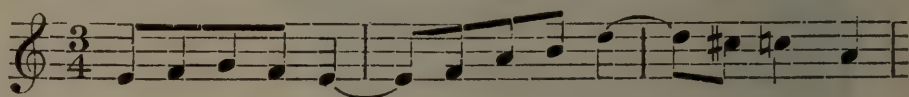
sometimes "straight" and sometimes in cross-rhythm. A flourish follows, first on the brass loud, then on the woodwind loud and then soft on the strings.

Ex. 9



Between each repetition there is a unison passage for strings

Ex. 10



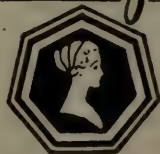
The strings continue softly, but before they have finished the trumpets enter with this figure taken from the opening theme

Ex. 11



The trumpets start almost inaudibly, but they keep hammering away at their figure for over forty bars getting louder and louder. Meanwhile the rest of the Orchestra have been busy chiefly with the melody though not the rhythm of the opening theme. Having reached its climax the music dies down. The *Cor Anglais* plays a bit of Ex. 10 and this leads direct to the Third Movement.

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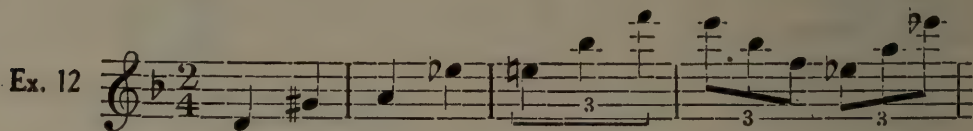
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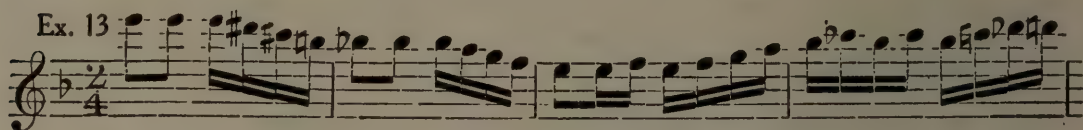
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Third Movement — Scherzo

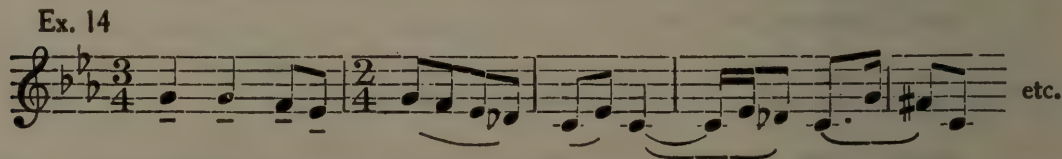
This may be possibly best described as fugal in texture but not in structure. The principal subject does not appear at the beginning. Various instruments make bad shots at it and after a bit it settles down as



With this is combined a trivial little tune, chiefly on the higher woodwind.



An episodical tune is played on the Saxophone and is repeated loud by the full orchestra.



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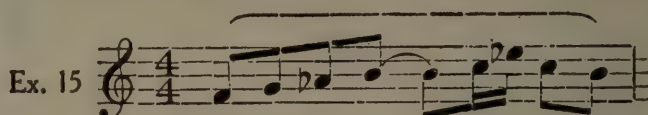
"FAVORITE STORY" — WNAC — Wednesdays 8:00 P. M. to 8:30 P. M.

(Constant Lambert tells us that the only thing to do with a folk-tune is to play it soft and repeat it loud. This is not a folk tune but the same difficulty seems to crop up).

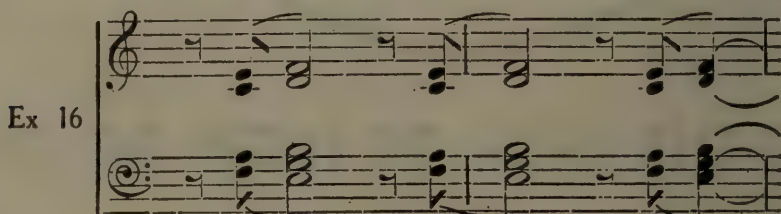
When the episode is over the woodwind experiment as to how the fugue subject will sound upside down but the brass are angry and insist on playing it the right way up, so for a bit the two go on together and to the delight of everyone including the composer the two versions fit, so there is nothing to do now but to continue, getting more excited till the episode tune comes back very loud and twice as slow. Then once more we hear the subject softly upside down and the Bass clarinet leads the way to the last movement.

Fourth Movement – Epilogue

It is very difficult to describe this movement analytically. It is directed to be played very soft throughout. The music drifts about contrapuntally with occasional whiffs of theme such as



with one or two short episodes such as this, on the horns



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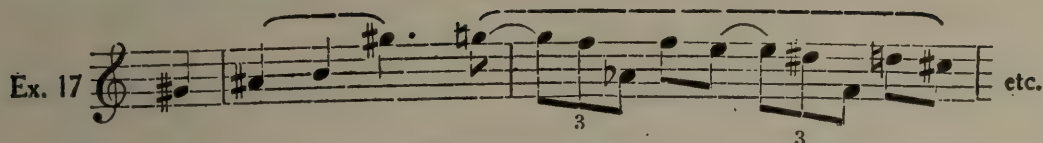
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and this on the oboe



At the very end the strings cannot make up their minds whether to finish in E-flat major or E minor. They finally decide on E minor which is, after all, the home key.

The Composer wishes to acknowledge with thanks the help of Mr. Roy Douglas in preparing the orchestral score.

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By MAURICE RAVEL

Born at Ciboure, Basses Pyrénées, March 7, 1875; died in Paris, December 28, 1937

This concerto was first performed January 14, 1932, at a Lamoureux concert in Paris. Ravel conducted the work and Marguerite Long, to whom it was dedicated, was the soloist. It was first heard in America April 22, 1932, on which date the orchestra of Boston (Jesús María Sanromá, soloist) and Philadelphia (Sylvain Levin, soloist) each performed the work in its own city.* It was repeated (with Mr. Sanromá) at a memorial concert, January 28, 1938.

The orchestration consists of piccolo, flute, oboe, English horn, clarinets in B-flat and E-flat, two bassoons, two horns, trumpet, trombone, timpani, triangle, side drum, bass drum, cymbals, tam-tam, wood block, whip, harp and strings.

RAVEL, asked to compose music for performance in the fiftieth anniversary season of the Boston Symphony Orchestra (1930-31), spoke of a piano concerto. But the score was not forthcoming from the meticulous and painstaking composer. "Ravel worked at it con-

* Under the heading "Temporal Arithmetic," H. T. Parker commented amusingly in the *Boston Evening Transcript*:

"To begin with the idle splitting of a hair. This afternoon Dr. Koussevitzky and the Boston Orchestra, Mr. Leopold Stokowski and the Philadelphia Orchestra, Mr. Sanromá in Boston, Mr. Levin in Philadelphia, are playing for the first times in America Ravel's new Piano Concerto. In Symphony Hall and in the Academy of Music it is second item on the program. The Bostonian conductor's first piece is a Concerto for Orchestra by Martelli, relatively brief; the Philadelphia conductor's Sibelius' Fourth Symphony, appreciably longer. Dr. Koussevitzky and Mr. Sanromá will sound the first measures of Ravel's Concerto ten or fifteen minutes before Messrs. Stokowski and Levin do likewise. They will sound the last while the Philadelphians are still dallying with the middle periods. Therefore in Boston Ravel's Concerto will be heard for the first time in America, Q. E. D. which is also "right and proper," since the piece was once intended for the jubilee year, 1930-1931, in Symphony Hall. In short, the Boston Orchestra has lost a dedication, but won — by a nose — a première!"

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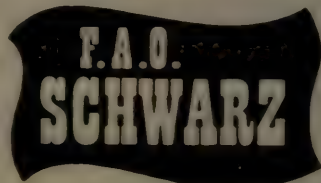
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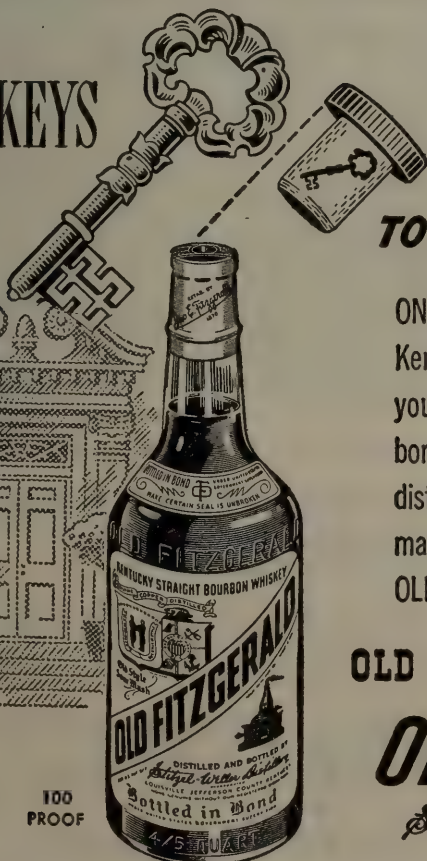


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tinuously for more than two years," so Henry Prunières reported after the completion at the end of 1931, "cloistering himself in his home at Montfort l'Amaury, refusing all invitations, and working ten and twelve hours a day." Ravel told this writer that "he felt that in this composition he had expressed himself most completely, and that he had poured his thought into the exact mold he had dreamed." In 1931, while this score was still in process of composition, he accepted another commission — a commission which he succeeded in fulfilling. This was the Piano Concerto for the Left Hand, composed for the one-armed pianist, Paul Wittgenstein. The two concertos were Ravel's last works of orchestral proportions.

"The concerto," wrote Henry Prunières, "is divided into three parts, after the classical fashion. The first movement, *allegramente*, is constructed on a gay, light theme, which recalls Ravel's early style. It appears first in the orchestra, while the piano supplies curious sonorous effects in a bitonal arpeggiated design. The development proceeds at a rapid pace with a surprising suppleness, vivacity, and grace. This leads to an *andante a piacere* where the piano again takes the exposition of the theme, while the bassoons, flutes, clarinets, and oboes surround it one after another with brilliant scales and runs.

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Then begins a grand cadenza [of trills over arpeggios]. The orchestra enters again discreetly, at first marking the rhythm, and then taking up the development, leading to a brilliant conclusion.

"The second movement, *adagio assai*, consists of one of those long cantilenas which Ravel knows so well how to write and which are not without analogy with certain arias of Bach. Evolving over an implacable *martellato* bass, the melody is developed lengthily at the piano, then, little by little, the orchestra takes possession of it while the piano executes fine embroideries and subtle appoggiaturas.

"The *presto* finale is a miracle of lightness and agile grace, and recalls certain *scherzi* and *prestos* of Mozart and Mendelssohn. The orchestra marks a syncopated rhythm while the piano leads the movement. The spirit of jazz animates this movement as it inspired the andante of the sonata for violin and piano, but with great discretion. Nothing could be more divorced from the spirit of the pasticcio. Nothing could be more French, more Ravel."

Emile Vuillermoz, who was present at the first performance of the Concerto in Paris, recorded for the *Christian Science Monitor* his impressions of the new work: "It is written in the brilliant and transparent style of a Saint-Saëns or a Mozart. The composer has wished to write a work exclusively intended to bring out the value of the

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piano. There is in it neither a search for thematic novelty nor introspective nor sentimental intentions. It is piano — gay, brilliant and witty piano. The first movement borrows, not from the technique, but from the ideal of jazz, some of its happiest effects. A communicative gayety reigns in this dazzling, imaginative page. The *Adagio* is conceived in the Bach ideal, with an intentionally scholastic accompaniment. It has admirable proportions and a length of phrase of singular solidity. And the *Finale* in the form of a rondo sparkles with wit and gayety in a dizzy tempo in which the piano indulges in the most amusing acrobatics. The work is very easy to understand and gives the impression of extreme youth. It is wonderful to see how this master has more freshness of inspiration than the young people of today who flog themselves uselessly in order to try to discover, in laborious comedy or caricature, a humor that is not in their temperament.”



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JESÚS MARÍA SANROMÁ was born in 1903, in Puerto Rico, of Catalan parents. He was sent to this country in 1917 by the Puerto Rican Government to complete his musical education at the New England Conservatory of Music. His teachers have been Mme. Antoinette Szumowska in Boston, Alfred Cortot in Paris, and Artur Schnabel in Berlin. In 1924 he made his recital début in Boston, and in 1926 his orchestral début with Serge Koussevitzky and the Boston Symphony Orchestra. After touring Europe, he became the official pianist of the Boston Symphony Orchestra, and in that capacity partook in the first performances of Hill's Concertino; Dukelsky's *Dedicaces*, Piston's Concertino; the first performances in America of Honegger's Concertino, Stravinsky's "Capriccio," Ravel's Concerto.

In 1943 he resigned from these duties to devote himself to concert tours of both Americas.



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FOR FULL ORCHESTRA, *Op.* 28

By RICHARD STRAUSS

Born at Munich, June 11, 1864

The first performance was at a Gürzenich concert in Cologne, November 5, 1895. Strauss had completed his score in Munich the previous May. It had been published in September. The first performance at the Boston Symphony Concerts (and in America) was February 21, 1896. The last performance was October 18, 1946.

The rondo, dedicated to Dr. Arthur Seidl, is scored for piccolo, three flutes, three oboes, English horn, small clarinet in E-flat, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, bass tuba, kettle-drums, snare drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

AT FIRST, Strauss was inclined to let the title: "*Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise — in Rondoform*" stand as sufficient explanation of his intentions. Franz Wüllner, about to perform the work in Cologne, coaxed from him a letter which revealed a little more:



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But Strauss was persuaded by Wilhelm Mauke, the most elaborate and exhaustive of Straussian analysts, to jot the following indications in pencil in his score:

"Once upon a time there was a *Volksnarr*; Named *Till Eulenspiegel*; That was an awful hobgoblin; Off for New Pranks; Just wait, you hypocrites! Hop! On horseback into the midst of the market-women: With seven-league boots he lights out; Hidden in a Mouse-hole; Disguised as a Pastor, he drips with unction and morals; Yet out of his big toe peeps the Rogue; But before he gets through he nevertheless has qualms because of his having mocked religion; Till as cavalier pays court to pretty girls; She has really made an impression on him; He courts her; A kind refusal is still a refusal; Till departs furious; He swears vengeance on all mankind; Philistine Motive; After he has propounded to the Philistines a few amazing theses he leaves them in astonishment to their fate; Great grimaces from afar; Till's street tune;

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The court of Justice; He still whistles to himself indifferently; Up the ladder! There he swings; he gasps for air, a last convulsion; the mortal part of Till is no more."

~

The Eulenspiegel legend was interestingly treated by Sidney Grew (in *The American Record Guide*, October, 1945).

We often say with regard to some particular book, that we envy anyone who is yet to have the joy of reading it for the first time; and we can say the same about Richard Strauss' tone-poem, *Till Eulenspiegel*. It has a literary program: the listener profits by knowledge of the program; and the music is not fully intelligible unless correlated with its story. But the work is bright, active, and rich in tuneful matter of the German folksong type; the form is as clear as a piece of fine architecture; the composer's technique, alike of thought and expression, is masterly; and the dramatic situations and pictorial points, however far they go beyond the ordinary logic of the art of music, do not obscure the musical ideas or upset the form. Therefore Strauss' *Till Eulenspiegel* can at first exist for the music lover simply as a splendid orchestral Scherzo, — a piece of high spirited, expressive music, vibrant with youthful energy and glowing with color; and the listener is very fortunate who is in a position to regard it so for a while.

Till Eulenspiegel is a German folk-hero. He was a peasant, born somewhere about 1300, and dying at Moellen, near Luebeck, in 1350. Kneitlingen in Brunswick was his birthplace. There is a passage about him in Carlyle's *German Literature of the 14th and 15th centuries*:

"We may say that to few mortals has it been granted to earn such

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a place in universal history as Till; for now, after five centuries, his native village is pointed out with pride to the traveller, and his tombstone, with a sculptured pun on his name (an owl, and a glass), still stands, or pretends to stand, at Moellen where since 1350 his once nimble bones have been at rest."

Till is indeed one of the rogues who have a place in "universal history." The story of his gaming and jesting, his practical jokes and general bad behavior, became traditional in the fifty years following his death: which was the period when German folk song and poetry rose to their great heights, and when the "comic anecdote" was a popular form of literature.

Thus Till flourished as a tradition in the period of the Mastersingers. The story of him was collected and published in the last quarter of the 15th century, and the book was quickly translated into seven or eight languages. Editions were published, often with fresh translations, until about one hundred sixty-five years ago: in fact, there was an English edition as late as 1890. [More recently there have been two children's books on Till published in this country. —Ed.]

In France his name passed into the language. An *espiègle* (Ulen-spiegel) is a frolicsome person; and *faire une espièglerie* is to play a waggish trick.

In England he became a typical figure. He was so familiar, what he stood for was so clearly understood, that people could allude to him by name, in the certainty that the allusion would be appreciated. Ben Jonson is the writer who does this the more often. In *The Alchemist*, old Subtle summons his housekeeper, Face, by calling out, "Ulen Spiegel!" In *The Poetaster* there is this passage between Pantilius Tucce and Histrio:

"You did not see me? Where was your sight, Oedipus? You walk with hare's eyes, do you? I'll have them glazed, rogue; an you say the word, they shall be glazed for you: Come we must have you turn fiddler again, slave, get a bass viol at your back, and march in a tawny

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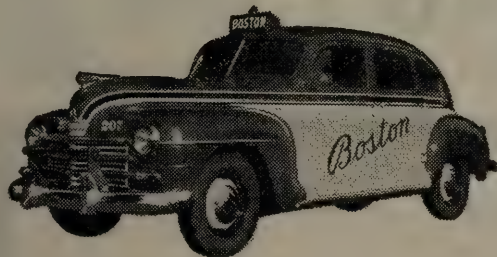
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coat, with one sleeve, to Goose-fair; *then* you'll know us, you'll see us *then*, you will, gulch, you will. *Then*, 'Will't please your worship to have any music, captain?' "

Histrion, recipient of this choice outburst, with its dozens of allusions full of point for the Jacobean audience, however blunt to us, makes a murmuring protest; and Tucce starts again:

"What, do you laugh, Howleglas! death, you presumptuous varlet, I am none of your fellows, I have commanded a hundred and fifty such rogues, I."

And so on. *Then* in *The Sad Shepherd* there is a rather stiff pun which works in the name. Maudlin, the Witch, is cursing her son for his clumsy love-making:

"Thou woo thy love, thy mistress, with twa hedgehogs?
A Stinkard brock, a polecat? out thou houlet!
Thou shouldst have giv'n her a Madge-owl, and then
Thou'dst made a present o' thy self, owlspiegle!"

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period of transition. In his time, the townsfolk were developing, and they had learned to look down scornfully on the countryfolk. Till, — a true peasant, witty, unscrupulous, — retaliated. He played the rogue on tradespeople, robbed the innkeeper, and even worked up tricks upon the higher classes, — priests, magistrates, noblemen, and even princes. It was natural that in this virile period he should become a folk hero.

He actually died in bed. But Strauss, — for dramatic reasons, and also to enforce the social moral which was one of his aspirations, — makes him a victim of the forces of the law, order and custom which he had ridiculed.



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SATURDAY EVENING, OCTOBER 30, at 8:30 o'clock

RICHARD BURGIN *Conducting*

BRAHMS.....Symphony No. 3, in F major, *Op.* 90

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- I. Allegro
- II. "Turandot": Scherzo
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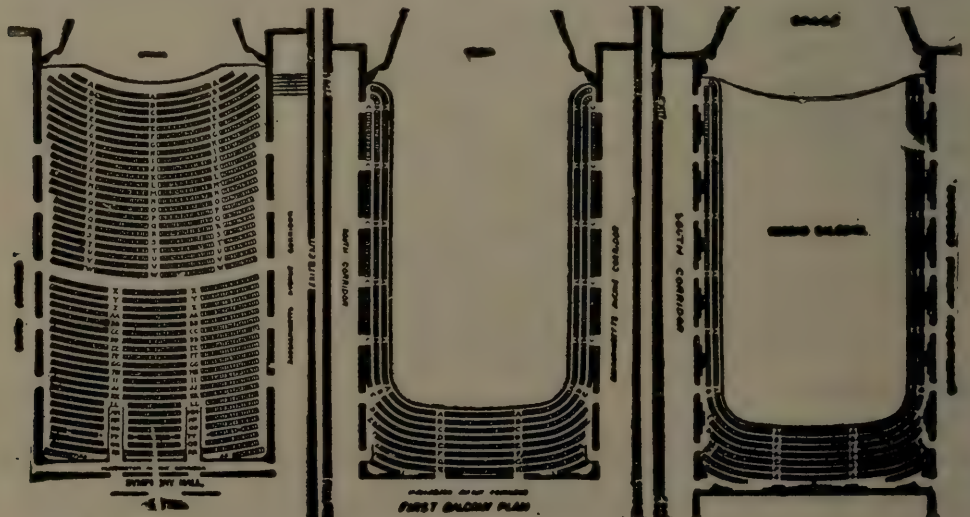
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

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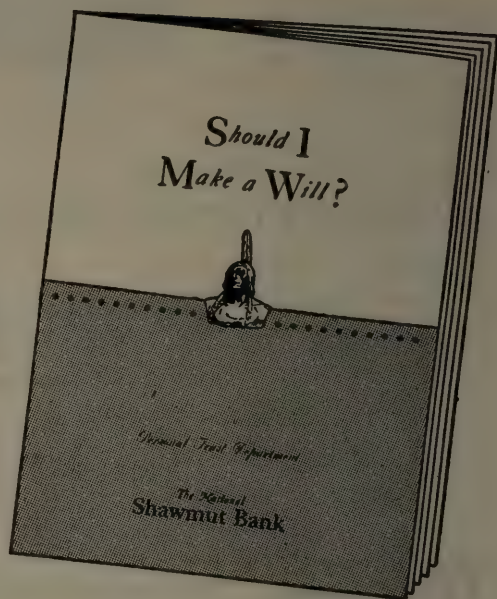
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CHARLES SHEELER
Ephrata, 1934

. . .

PERMANENCE IN MUSIC

By WARREN STOREY SMITH

*Reprinted from the Boston Post, Oc-
tober 17, 1948.*

The prevalent notion is that there are two kinds of music, classical, a misnomer in the first place, and popular; that the one is substantial, uplifting and abiding, and the other frivolous, unedifying and ephemeral. This is all right if the comparison is to be made between a Beethoven symphony and the latest trifle from Tin Pan Alley. But it is not as simple as that.

Let us look first at this matter of permanence. Even in the field of opera, with a standard repertory of under a hundred items, the casualties are numbered in the thousands. Every year new symphonic works are given a single performance by one or more orchestras, only to be replaced the next season by other novelties. Tough on the composer, but a break, in most cases for the audience. In the last forty years how many orchestral pieces, chamber works, piano pieces and songs have won for themselves an established place? As for opera, we had better let that one drop. On the other hand, much popular music is indestructible. In this broad category we must include folk songs, composed

songs of folk character, like those of Stephen Foster, waltzes and marches and works for the lighter musical theatre.

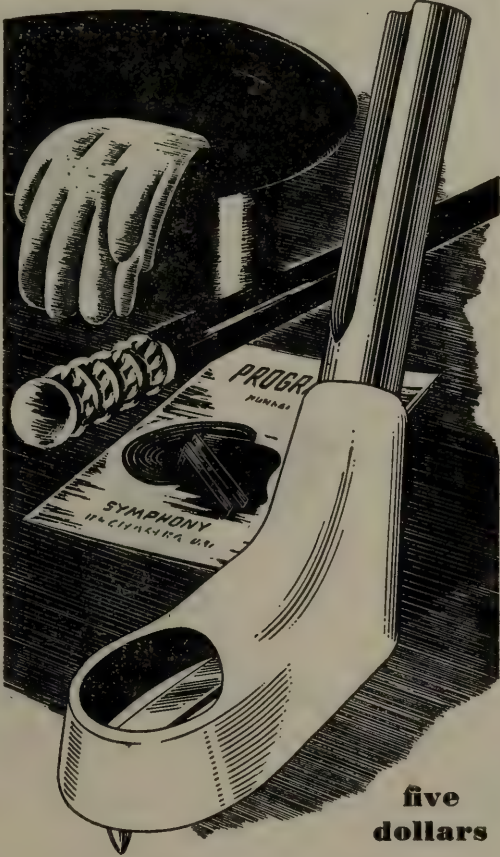
The life of the average popular song, not excepting the hits, is brief indeed. Yet there are always some that stick. Look at the songs of the 90's, featured at Old Timers' Nights at the Pops. That the Mauve Decade produced more such than any subsequent 10-year period can be laid to the fact that our popular song writers are becoming sophisticated. Rhythms are complex and the melodies do not always make sense without their supporting harmonies. A case in point is Cole Porter's highly original "Night and Day." Of its wearing qualities there can be no doubt, yet you are more likely to encounter it in the dance hall than in the songfest.

Intention, I am afraid, hasn't much to do with accomplishment. When lofty purpose and significant achievement go hand in hand; we hail the result as a masterpiece. However, in the long run it is only the achievement that matters. The Savoy operettas were merely meant to entertain, even if W. S. Gilbert did indulge in a bit of social or political propaganda now and then. Nevertheless, in the esthetic scales they far outweigh Sullivan's serious compositions, along with the entire output of his colleagues, Stanford and Parry. That did not keep the former president of a nearby college for women from telling her students that the Sullivan of "The Golden Legend" was more deserving of their admiration than the Sullivan of "The Mikado." From intellectual snobbery of this sort we will never be wholly free.

To drive the point home a little further, we know that Brahms and Wagner greatly admired the waltzes of Johann Strauss and that Wagner said they were much to be preferred to academic symphonies. Far better also, to have been the composer of "Die Fledermaus" than of a grand opera that lacks the breath of life. We prize Victor Herbert for his musical comedies, not for his Cello Concerto or his unsuccessful operas, "Natoma" and "Madeleine." Taking American music as a whole, we must admit that it is more notable on the lighter side. In serious music we have followed the lead of Europe. In popular music it is we who have set the pace, established the model. To the Europeans our outstanding composer is Gershwin, since he represents that which is distinctive rather than derivative in our music.

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RICHARD BURGIN *Conducting*

- BRAHMS.....Symphony No. 3, in F major, *Op. 90*
- I. Allegro con brio
 - II. Andante
 - III. Poco allegretto
 - IV. Allegro

INTERMISSION

- POULENC.....Concerto (in One Movement) for Organ and String Orchestra, with Timpani
- (First performance at these concerts)*

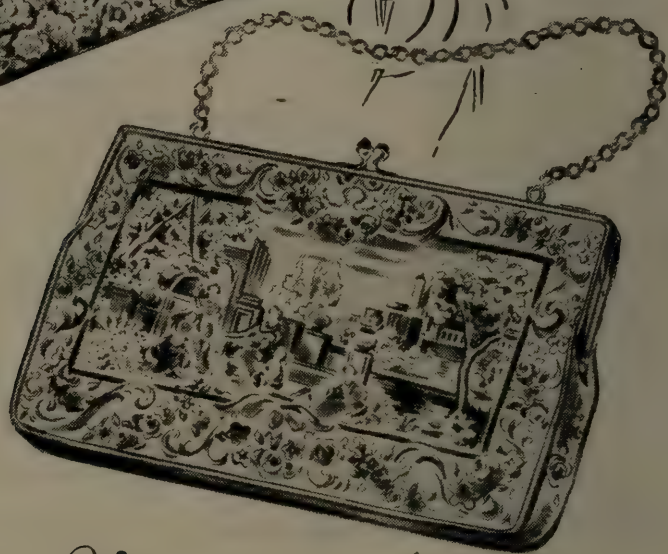
- HINDEMITH.....Symphonic Metamorphosis of Themes by Carl Maria von Weber
- I. Allegro
 - II. "Turandot": Scherzo
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SYMPHONY NO. 3, IN F MAJOR, *Op. 90*

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in 1883, the Third Symphony was first performed at a concert of the Vienna Philharmonic Orchestra, December 2, 1883, Hans Richter conducting. The first American performance was in New York, October 24, 1884, at a Novelty Concert by Mr. Van der Stucken. The first performance in Boston was by the Boston Symphony Orchestra, under Wilhelm Gericke, on November 8, 1884.

The most recent performance at these concerts was on April 9, 1948.

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani and strings.

THE world which had waited so many years for Brahms' First Symphony was again aroused to a high state of expectancy when six years elapsed after the Second, before a Third was announced as written and ready for performance. It was in the summer of 1883, at Wiesbaden, that Brahms (just turned fifty) completed the symphony which had occupied him for a large part of the previous year. Brahms, attending the rehearsals for the first performance, in Vienna,

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expressed himself to Bülow as anxious for its success, and when after the performance it was proclaimed in print as by far his best work, he was angry, fearing that the public would be led to expect too much of it, and would be disappointed. He need not have worried. Those who, while respecting the first two symphonies, had felt at liberty to weigh and argue them, were now completely convinced that a great symphonist dwelt among them; they were only eager to hear his new score, to probe the beauties which they knew would be there. The Vienna première was a real occasion. There was present what Kalbeck called the "Wagner-Bruckner *ecclesia militans*," whose valiant attempt at a hostile demonstration was quite ignored and lost in the general enthusiasm. For the second performance, which was to be in Berlin, Brahms made conflicting promises to Wüllner and Joachim. Joachim won the honor and Brahms repeated the new symphony, with Wüllner's orchestra, three times in Berlin, in the month of January. Bülow at Meiningen would not be outdone, and put it twice upon the same programme. City after city approached Brahms for a performance, and even from France, which to this day has remained tepid to Brahms, there came an invitation from the *Société des Concerts modernes* over the signature of Benjamin Godard. When the work was published in 1884 (at an initial fee to the composer of \$9,000), it was performed far and wide.

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If the early success of the Third Symphony was in some part a *succès d'estime*, the music must also have made its way by its own sober virtues. Certainly Brahms never wrote a more unspectacular, personal symphony. In six years' pause, the composer seemed to have taken stock of himself. The romantic excesses which he had absorbed from Beethoven and Schumann, he toned down to a fine, even glow, which was far truer to the essential nature of this self-continent dreamer from the north country. The unveiled sentiment to which, under the shadow of Beethoven, he had been betrayed in the slow movement of his First Symphony, the open emotional proclamation of its final pages; the Schumannesque lyricism of the Second Symphony, its sunlit orchestration and clear, long-breathed diatonic melody, the festive trumpets of its Finale — these inherited musical traits were no longer suitable to the now fully matured symphonic Brahms. His brass henceforth was to be, if not sombre, at least subdued; his emotionalism more tranquillized and *innig*; his erstwhile folklike themes subtilized into a more delicate and personal idiom. In other words, the expansive, sturdy, the militantly bourgeois Brahms, while outwardly unchanged, had inwardly been completely developed into a refined poet quite apart from his kind, an entire aristocrat of his art.

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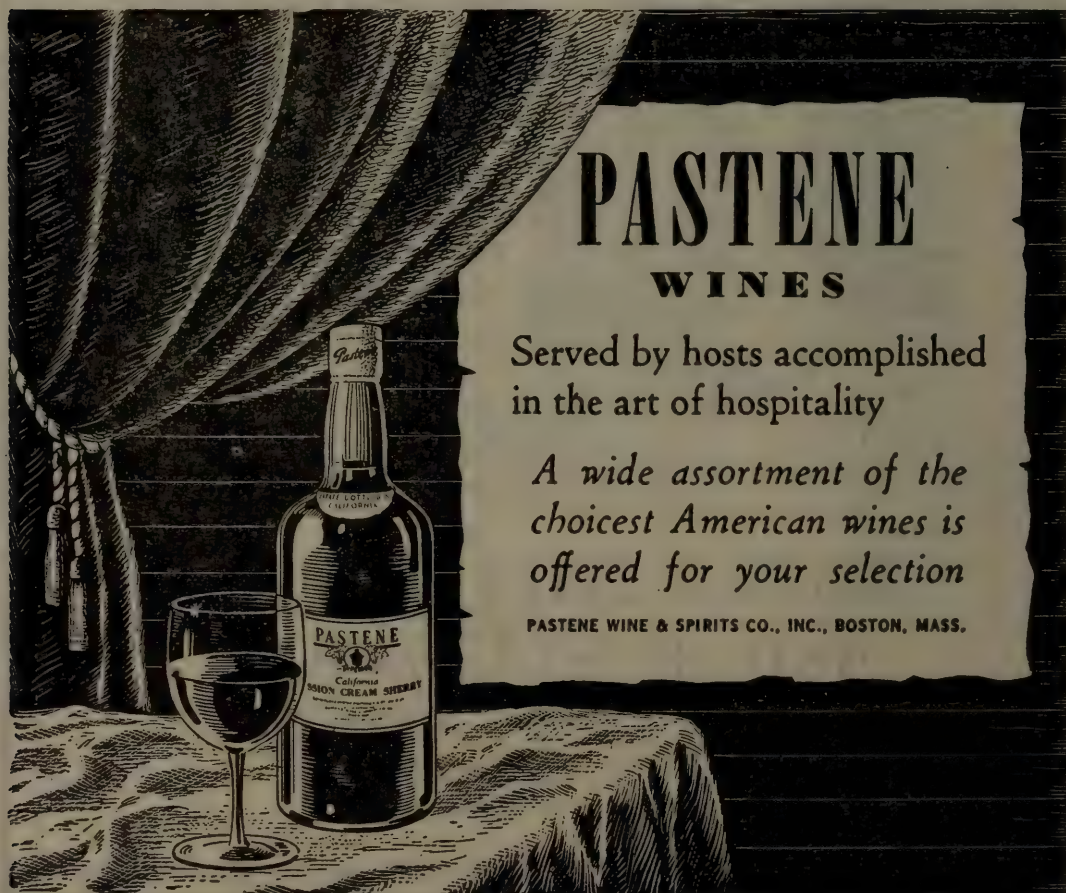
RALPH LOWELL, *President*

which was characteristic of Brahms, and there is circumstantial confirmation in the manuscript score which is in the possession of Dr. Jerome Stonborough in Vienna. Karl Geiringer has examined the manuscript and his description of it is among the fund of valuable matter divulged in the writer's "Brahms: His Life and Work."

"It shows a large number of small pencilled revisions in the orchestration, which the master probably made during the rehearsals. Thus, for instance, the change of the clarinets in the first movement, from B-flat to A, was not originally planned; and for the second movement Brahms wanted to make use of trumpets and drums, but subsequently dispensed with these, as not conforming with the mood of the *Andante*. On the other hand, the bassoons, and the trumpets and drums of the Finale, were later additions. Such meticulous consideration of the slightest subtleties of orchestral colouring belies the thoughtlessly repeated catchword that Brahms was not greatly interested in the problems of instrumentation."

"Like the first two symphonies, the Third is introduced by a 'motto,' " * also writes Geiringer; "this at once provides the bass for

* F-A-F. "The best known of his germ-motives" (Robert Haven Schauffler: "The Unknown Brahms"), "was a development of his friend Joachim's personal motto F-A-E. This stood for *Frei aber einsam* (Free but lonely), which young Johannes modified for his own use into F-A-F, *Frei aber froh* (Free but glad). The apparent illogicality of this latter motto used to puzzle me. Why *free* but glad? Surely there should be no 'ifs' or 'buts' to the happiness conferred by freedom! Later, however, when I learned of Brahms' peasant streak, the reason for the 'but' appeared. According to the Dithmarsh countryman's traditional code, a foot-free person without fixed duties or an official position should go bowed by the guilty feeling that he is no better than a vagabond. Brahms the musician was able to conquer this conventional sense of inferiority, but Brahms the man — never."



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the grandiose principal subject of the first movement, and dominates not only this movement, but the whole Symphony. It assumes a particularly important rôle in the first movement, before the beginning of the recapitulation. After the passionate development the waves of excitement calm down, and the horn announces the motto, in a mystic E-flat major, as a herald of heavenly peace. Passionless, clear, almost objective serenity speaks to us from the second movement. No *Andante* of such emotional tranquillity is to be found in the works of the youthful Brahms. Particularly attractive is the first theme of the following *Poco Allegretto*, which (in spite of its great simplicity) is stamped with a highly individual character by its constant alternation of iambic and trochaic rhythms. Further, Brahms contrived to make the concise threefold form of the work more effective by orchestrating the *da capo* of the first part in quite a different manner. Such a mixture of simplicity and refinement is characteristic of Brahms in his later years. The Finale is a tremendous conflict of elemental forces; it is only in the Coda that calm returns. Like a rainbow after a thunderstorm, the motto, played by the flute, with its message of hope and freedom, spans the turmoil of the other voices."

Walter Niemann stresses the major-minor character of the symphony, pointing how the F major of the first movement and the

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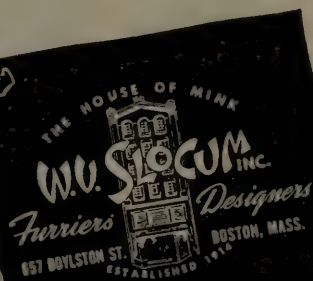
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dominant C major of the second is modified to C minor in the third, and F minor in long portions of the Finale. This is the procedure by which Brahms' "positive vital energy is limited by strongly negative factors, by melancholy and pessimism. . . . It is these severe, inward limitations, which have their source in Brahms' peculiarly indeterminate 'Moll-Dur' nature, that have determined the course of the 'psychological scheme' [*innere Handlung*] of this symphony." Thus is Brahms the "first and only master of the 'Dur-Moll' mode, the master of resignation."

As elsewhere in Brahms' music, this symphony has called forth from commentators a motley of imaginative flights. Hans Richter, its first conductor, named it Brahms' "Eroica," a label which has clung to it ever since. Kalbeck traced its inspiration to a statue of Germania near Rüdesheim. Joachim found Hero and Leander in the last movement, and W. F. Apthorp found Shakespeare's Iago in the first. Clara Schumann more understandably described it as a "Forest Idyl." In desperation, one falls back upon the simple statement of Florence May that it "belongs absolutely to the domain of pure music."

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ENTR'ACTE .

MUSIC ON THE CUFF

By E. POWER BIGGS

Reprinted from the Saturday Review of Literature, January 31, 1948

BACH's "Royal Instrument," as Robert Schumann (in a notable review of a Leipzig recital by Felix Mendelssohn) calls the organ, is far from being the impersonal and imperturbable instrument that it may appear. It is, in fact, a rather fascinating combination of Gibraltar-like solidity and unpredictable temperament.

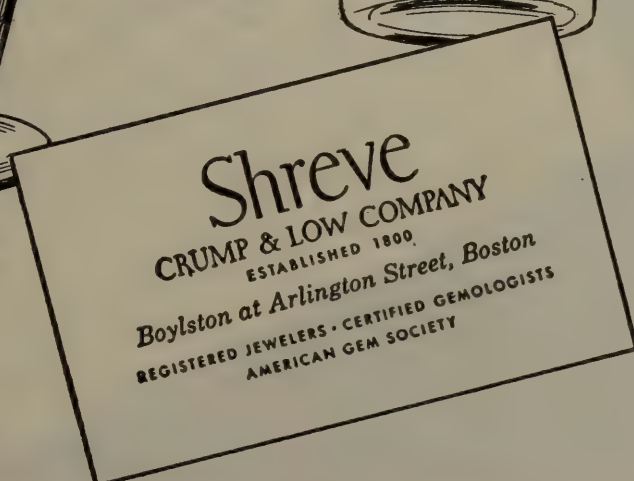
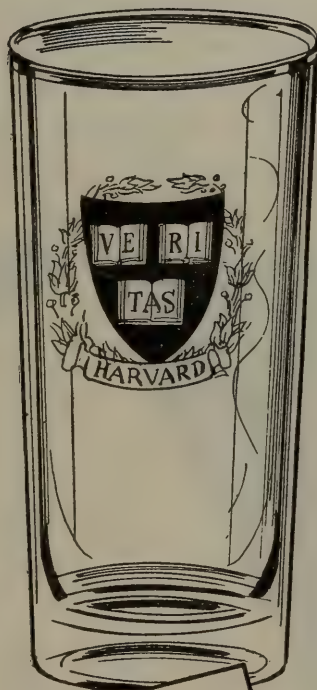
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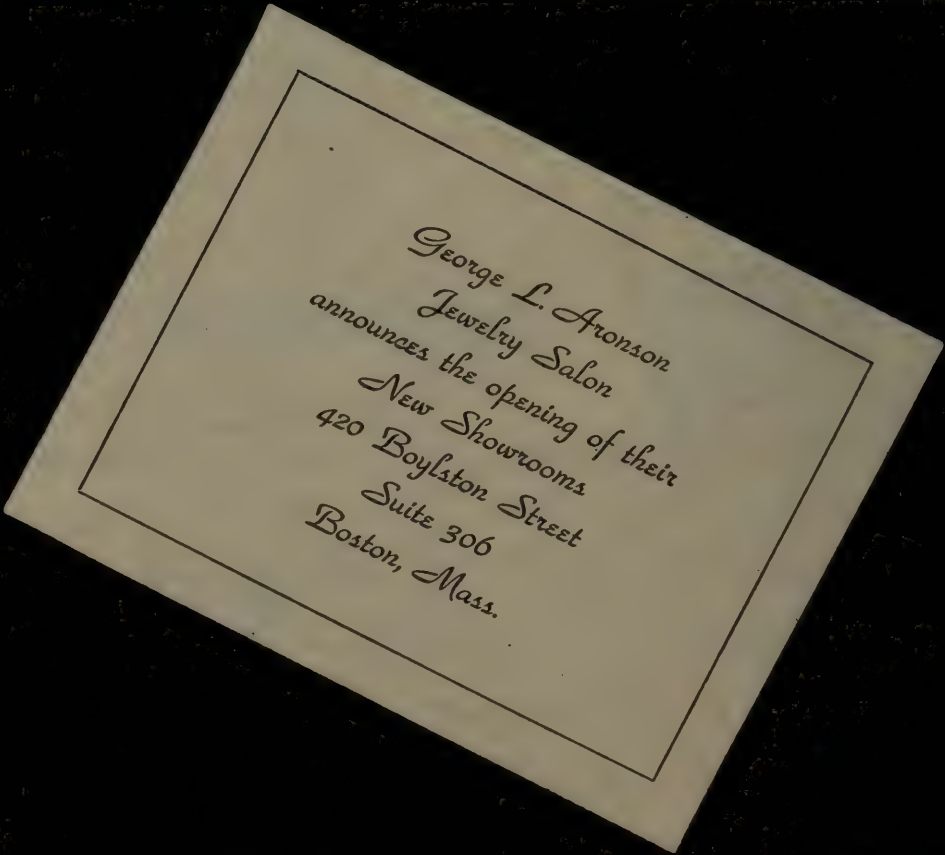
Highball.
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(Harvard)



The hazards of Bach's time were fewer, with mechanical rather than electrical action, but the player of today performs on an instrument which offers him as varied an assortment of surprises and pitfalls as it does musical satisfactions and possibilities. In its capacity for the unexpected the organ possesses a repertoire almost as unlimited as its heritage of splendid music.

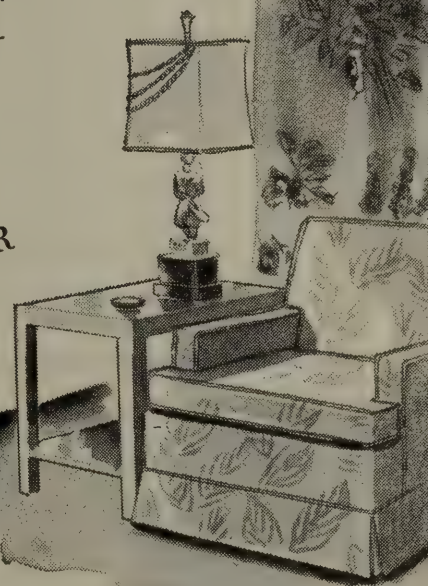
For example, consider the array of possibilities, for good or for mischief, spread before the player. There may be from two to seven keyboards rising terrace fashion in front, each having thirty-six white and twenty-five black keys. Underneath is an additional keyboard, with notes of larger size and of somewhat shorter range. This pedalboard continues downward the tonal compass of the manuals, and is played by the feet, toe and heel picking out the counterpoint of the bass.

To the left and right of the keyboards are possibly a hundred or more draw-knobs — the stops — each controlling a rank of pipes, and in total representing all the different gradations of tone and volume in the organ. Spread above the top keyboard, and down below above the pedalboard, may be half as many more knobs, or small domino-like tablets. These are the couplers. By tilting them up or down one may couple, or combine, the different keyboards; so that in effect one may play on all of them at once. Other tablets will make every note



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on a certain manual play an octave higher or lower. Both devices serve to give the player an additional pair of hands.

As a preliminary to performance, or even before touching the keys — however tentatively — one must set the stops, and survey the scene carefully on all sides to see what is “on.”

A split note is harmless compared to a wrong stop! An accidental flick of the finger on a small tablet, or a stop out when it should be in, will completely change the tonal picture. One may expect the dulciana pianissimo, only to be greeted by trumpets fortissimo. A conductor giving a cue to the strings pp, and receiving trombones ff, is no more startled than the organist who inadvertently has overlooked some innocent little tablet, or who has failed to notice that some small foot lever is on instead of off. It may even be just the fault of a small bulb in a signal light, designed to signify this, which has quietly burned out. The range of delightful faux pas offered by the organ is as large as its specification, which is another name for its tonal capacity.

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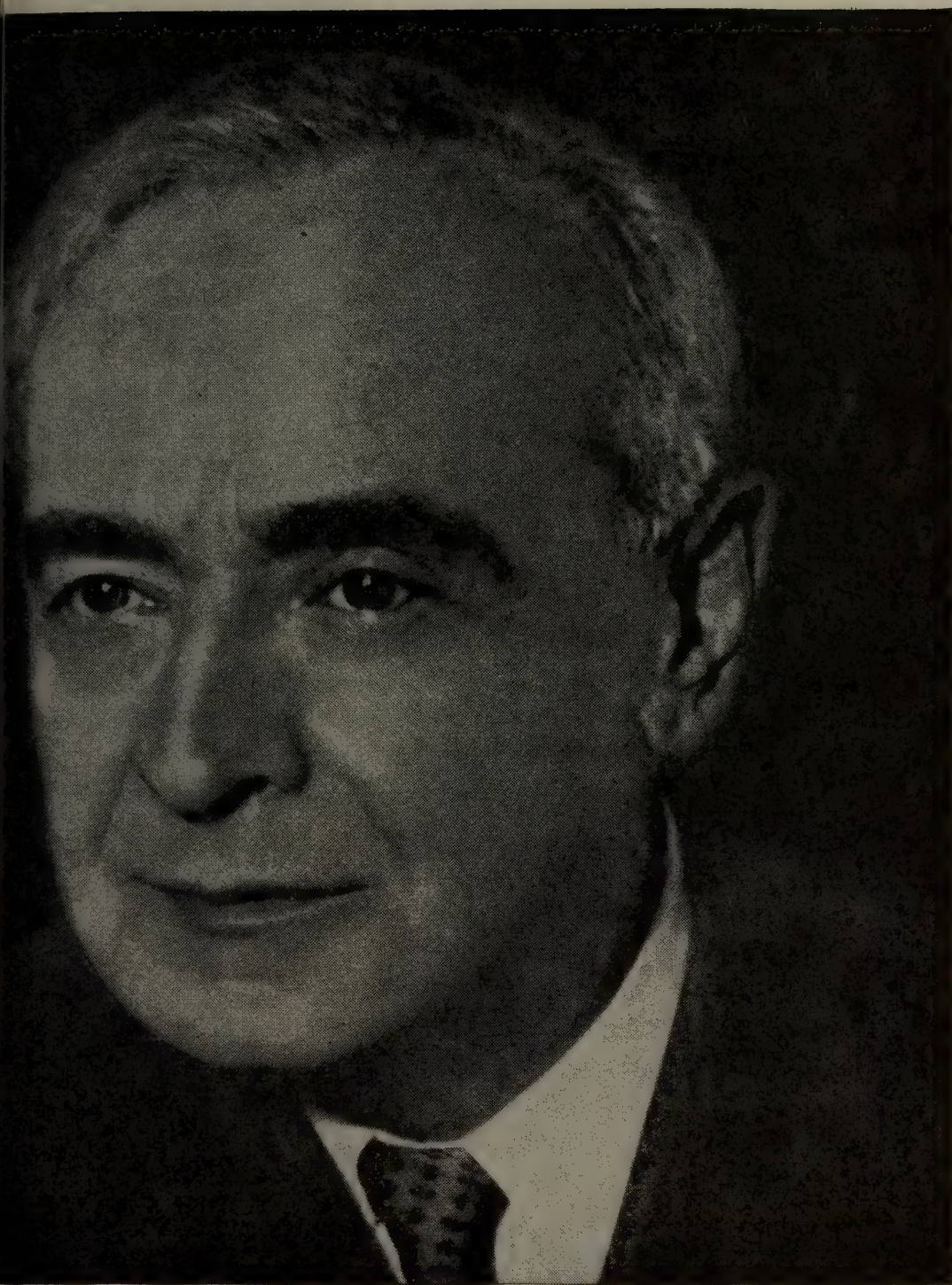
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the way, being known — quite illogically — as “ciphering.” A violin string may break, or an oboe reed may fail; but these instruments, if left quite alone, will at any rate behave themselves. Occasionally, and for no visible reason, a note in an organ may start to speak, and continue to do so until a tiny flick of dust is dislodged from some valve, or a sticking magnet adjusted. The valves and magnets are of course in the bowels of the instrument, quite out of immediate reach of the player. In the opposite extreme, it is even possible that a broken wire, or a blown fuse at the blowing motor, may reduce the instrument to complete and solemn silence.

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Speaking of evening dress reminds me of another hazard — the starched shirt cuff. At the crucial moment of reaching for the trompette on the top manual one’s shirt cuff may obligingly start doubling on the manual just below, no doubt in a totally unrelated key. For organ

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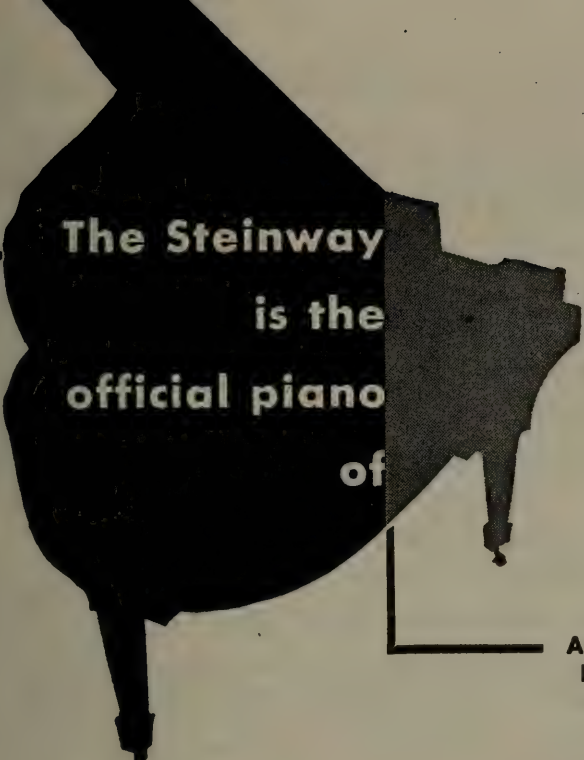
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By FRANCIS POULENC

Born in Paris, January 7, 1899

This concerto was composed in 1938. It was first performed at the home of Princesse Edmond de Polignac to whom the work is dedicated — the organist was Maurice Duruflé. The first performance in this country was at a concert in the Germanic Museum at Harvard under the auspices of Mrs. Elizabeth Sprague Coolidge, when E. Power Biggs was the organist and Arthur Fiedler the conductor.

THE end of the first World War found a group of young composers in Paris who had come under the beneficent and encouraging eye of Erik Satie and the wit and charm of Jean Cocteau. The impulse that drew them together was rebellion against the vagueness of impressionism, the dogma of the Schola Cantorum, and the fervid chromaticism of César Franck. The mystic, the super-refined, the involved and grandiose were distasteful to them, and they answered with music often touched with humor and a postwar skepticism which did not eschew crumbs from the music hall or jazz band. Whatever the subject, the treatment was clear and cleancut, essentially simple. They called them-

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selves the "*Société des Nouveaux Jeunes*," they consorted together, gave a joint concert, and jointly published an album with a contribution from each. An article in *Comoedia* on January 16, 1920, by Henri Collet, proclaimed them a cult, and named them "*Les Six*." They were: Arthur Honegger, Darius Milhaud, Francis Poulenc, Germaine Tailleferre, Louis Durey, and Georges Auric.

A certain amount of public attention is welcome to a young man seeking his place in the sun, but the time must come when a growing individual artist can no longer remain in a tight category with five of his fellows. In the course of years, the existence of "*The Six*" as a group in revolt was looked back upon as a historical — and momentary — convergence of paths. A "twentieth anniversary" reunion for a radio concert in Paris in 1939 only emphasized the divergence. Honegger in Switzerland, Milhaud in Paris had become composers of established fame and marked individuality whom few would have thought of coupling in any way. Auric, by last report is in the south of France — likewise Germaine Tailleferre, who is married and the mother of a family. She still composes — but Durey does not. Poulenc was in



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Bordeaux at the time of the Armistice; he is due to arrive in America this Friday.*

His record of original compositions is choice rather than extensive, and has consistently cultivated the smaller forms. His Concerto for Two Pianos, composed in 1932, has had frequent performances in this country. He is a pianist and has played in concerts his music for piano solo, his “*Concert Champêtre*” and his “*Aubade*”, each for piano and orchestra. His “*Rapsodie Nègre*,” composed in 1917, when he was nineteen years old, first drew attention to his challenging individuality as a musical personality, and has been followed by a number of works for chamber combinations, favoring wind instruments. His stage works include: the Comédie bouffe, “*Le Gendarme Incompris*,” to a text by Cocteau and Rodiguet (1920), and the ballet, “*Les Biches*”, (1924) produced in England as “*The Houseparty*”. He wrote a harpsichord concerto for Wanda Landowska. “*Les Animaux Modèles*”, an orchestral piece was written in 1940-1941. He has composed three works for voice with small accompanying orchestra; notably his *Cocardes* to words of Cocteau for baritone, but these are less well known than his songs with piano accompaniment which are widely sung.

The single movement of the Organ Concerto naturally divides into

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four sections: the first an *Allegro Giocoso*, with a short introduction, *Andante*; the second an *Andante Moderato*; the third an *Allegro Molto Agitato*; and the fourth an *Allegro Giocoso*. A motto of four notes is used basically throughout. Louis Biancolli remarked in the program book of the New York Philharmonic Symphony Society when Charles Münch conducted the Concerto there that, "the opening phrases, contain what seem to be deliberate allusions to Bach's G minor Fantasy, as if Poulenc, writing for the organ, felt impelled to pay homage to the master. The four-note pattern passes through many keys and alters frequently in ascending and descending sequences, giving the Concerto a kind of cyclic unity. The voice of the organ is interwoven with that of the orchestra, though it frequently plays a marked role as solo instrument. The kettledrums function rhythmically and thematically, often emphasizing and crystallizing the recurring four-note groups and adding vibrant accents to the basses. The closing phrases, with their hints of sad and mystical introspection, suggest, perhaps, that Poulenc, in 1938, felt a premonition of the tragic days ahead for France."



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BY CARL MARIA VON WEBER

By PAUL HINDEMITH

Born at Hanau, Germany, November 16, 1895

Paul Hindemith completed his "Metamorphosis" in August, 1943. It had its first performance by the New York Philharmonic-Symphony Society on January 20, 1944, Artur Rodzinski conducting.

It was performed at these concerts January 26, 1945, George Szell conducting.

The orchestration is as follows: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, snare drum, military drum, bass drum, cymbals, triangle, small gong, glockenspiel, bells, and strings.

THE *Symphonic Metamorphosis*, which, by the nature and order of its four movements, would suggest a symphony, uses for thematic material themes from the lesser known music of Weber. The themes from the first movement, the *Andantino* and the *March Finale*, have been taken from Weber's music for piano, four hands. The thematic basis of the Scherzo is derived from Weber's Incidental Music to Schiller's play, *Turandot*.* When the *Metamorphosis* was performed in New York, the program stated: "None of these fragments, in

* Schiller's play was based upon Carlo Gozzi. Weber contributed, in 1809, seven numbers, of which he had written the "*Overtura Chinesa*" in 1806. The opening subject, which Hindemith has used, was borrowed by Weber from Rousseau's *Dictionary of Music*.

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Hindemith's opinion, represents Weber at his best. Consequently, he has made alterations to suit his requirements."

In the first movement, Allegro 2-4, the orchestra at once proposes (and repeats) the theme. It is briefly elaborated before a second and more vociferous theme is set forth (and likewise repeated). The working out is concise. The Scherzo was characterized by Olin Downes after the first performance as "*chinoiserie*." The flute first plays the rather florid theme, which, after punctuation by an exotic battery, passes to the lower strings at a livelier tempo. Presently the horns take the burden, and a rapid running figure is introduced with trilling woodwinds. There is a climax of sonority and a dying away, the percussion adding its color. In the Andantino (6-8) the winds carry the melody for the most part, the flute surmounting the last pages with ornamental figures. This leads directly into a brisk march movement, accentuated with snare drum and various percussive instruments.

The early growth of Hindemith as a composer was inevitably affected by the reaction from Wagnerian romanticism, and by the disillusion resulting from the World War, and coinciding with his young manhood. His first works were touched with Wagner, Strauss, or

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French impressionism, but he soon developed an independent style. Alert for innovation, experimental by nature, he could not accept ready-made traditional ways. He was bound to be affected by the pioneering Schoenberg as the Austrian threw romantic inflation overboard and carried a stripped chromaticism into smaller forms approaching the logical conclusion of twelve-tonal equality. "Atonal" tendencies were remarked in the music of Hindemith in the early twenties. But he has not been disposed to cut loose from the anchor of definite tonality, and to push himself adrift upon the vast and uncharted sea of twelve-tonal emancipation. He may well have been assisted by this school in finding freedom and independence of juxtaposition. It is characteristic of him that he could not deal in abstractions incomprehensible to any but a handful of experts.

Hindemith, a realist by the school of necessity, who had grown up as a performer in a factual world, conceived music in direct relation to its functions of performance and apprehension by an audience. "There is nothing at all academic about Hindemith," wrote Alfred Einstein in 1926. "He is simply a musician who produces music as a tree bears fruit, without further philosophic purpose." Hindemith has

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always made music consistent with the experience of a practicing musician, for he is familiar with the actual handling of instruments, string or wind. It was natural with him to compose at first for solo or small combinations, and to reach with ripening experience towards the larger forms. He has not, as others have, lost close touch with his medium through the necessity of doing his creative work, not with string, bow, or reed, but with those very unmusical materials, paper and ink. He could never have been capable of writing music in patterns pleasing to the eye, which would lose point when translated into patterns of sound. He has composed not solely to please himself or some group of disciples, but those whom music can be normally expected to reach as it is performed. Conceiving his art as having this very definite function, he has denied its right to be derouted, con-



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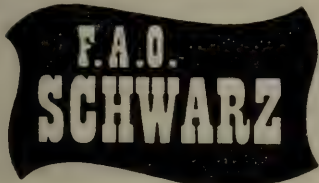
fused by the individuality, the fantasy, the descriptive ambitions of the artist.

His rejection of "programme music" is not inconsistent with his music for the theatre. His opera scores are not over-concerned with their rather fantastic texts. They consist mostly of the "absolute" forms, developed in the "absolute" way. One is reminded of a remark of Stravinsky: "My outlook is the very antithesis of the current theory of the music-drama as exemplified in Wagner's works. There, the drama becomes music. I wish the music to become drama." Hindemith has denied the importance of the individual element in music, urged the "*Neue Sachlichkeit*," "the tendency to purify music from all the elements now deriving from its inner being." The reasoning is logical enough, but the fact remains that a strong individuality cannot be quite excluded even from the most "objective" of forms. It goes without saying that Hindemith the individual, even Hindemith the



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"What is to be generally regretted today," wrote Hindemith in 1927, "is the loose relation maintained by music between the producer and the consumer. A composer these days should never write unless he is acquainted with the demand for his work." If people would listen more closely to his music instead of drawing conclusions from loose epithets, they might have considerable difficulty in finding where he has debased his art by giving it a practical purpose. They would be hard put to it to point out where this artist has either coddled the virtuoso or courted an easy popularity. In so doing, Hindemith would have been betraying his avowed aim, for to favor

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the tonal advantages of an instrument is not to flatter the vanities and exhibitionisms of the virtuoso. To inculcate the beauty of his art as he conceives it, as thoroughly and as broadly as he can, does not mean to break it down to a dead level of insignificant commonplace in search for circulation and profit. Hindemith could not make himself a "popular" composer in that wider sense without going directly against the sound and estimable instincts which have always guided him. His point of view in all its respects can be easily identified with that of the eighteenth century or earlier periods. Bach probably felt no sort of degradation when he supplied, as a matter of course, cantatas for weekly church services, written for such singers and players as he could muster. And Mozart seems to have been cheerfully ready to supply utility music in the way of a serenade for a dinner party, or a concerto for a musician friend, shaped obligingly to the numbers and abilities of those who were to play (if decidedly above their æsthetic capacities). In the eighteenth century type, where the form, the procedure, the boundaries are more or less prescribed, facility is no stigma, but expected and inevitable. The composer need not search for a vast thesis, wait for an emotional peak in his inner life, ponder some universal concept and create a new and mighty form to express it in tone. If a sense of melody is alive within him,

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Hindemith is like the early composers in that he plays different instruments. Probably he would not aim to be a virtuoso in that sense which exacts a career dedicated to the ultimate polished mastery of execution, for the true virtuoso is more than apt to limit himself as a composer. The art of music may be looked upon as a craft without sacrifice of loftier aims. Hindemith goes further and protests that a part of the composer's expected duty should be the direct teaching of it to the succeeding generations. The art of the renaissance survived and grew only because the greater master considered it his sacred charge to

* An interesting example of Hindemith's facility is the "*Trauermusik*" for String Orchestra which he wrote in 1936, on the occasion of the death of King George V. The composer happened to be in London when the late monarch died on January 20, and receiving his commission from the British Broadcasting Company on January 21, played the viola solo in a radio broadcast of the completed score on the following day. H. H. Stuckenschmidt has called his a "masterpiece" which "cannot be dismissed as unimportant 'occasional' music."

Compare this with an anecdote related by G. Carpani about Haydn during his stay in London. A ship's captain came to the composer in his lodgings, and ordered a march to be performed by a brass band at a ceremony before the sailing of his boat which was scheduled for the following day. Haydn composed on the spot not one march but three, that his client might have a choice.



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teach the younger generation every particular of his skill. The custom found its way into the eighteenth century, as Bach copied and studied intently the music of the elder organists and clavecinists, as Mozart listened with an acquisitive ear to Christian or Emmanuel Bach, Joseph or Michael Haydn, and many others, frankly read to adopt any stylistic or technical felicity that appealed to him. Conditions in the nineteenth century quite altered the state of affairs, when music became too intensely personal, too exclusively the mirror of individual experience and idiosyncrasy to admit direct imitation. There could have been no second Beethoven; the immediate cult of Wagner was swallowed up in that colossus; the imitators of Debussy emitted no more than a pale reflected light. These men had no "pupils" in any significant sense. Their influence was felt subtly and at long range.

But now composers are tending to look further back. A return to the style of the eighteenth century brings with it once more communicable formulæ useful from one generation to the next. In recognizing this, Hindemith has been simply more consistent and thoroughgoing than some of his "neo-classical" brethren.



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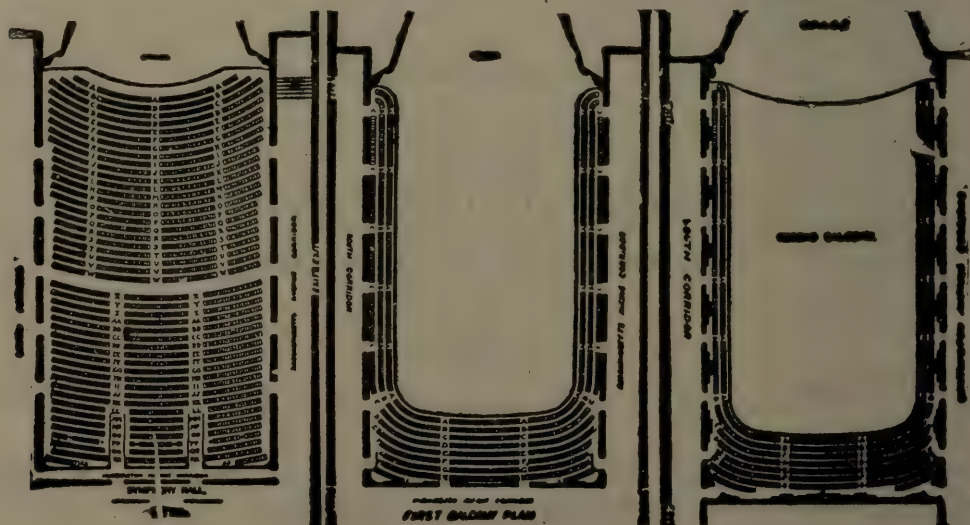
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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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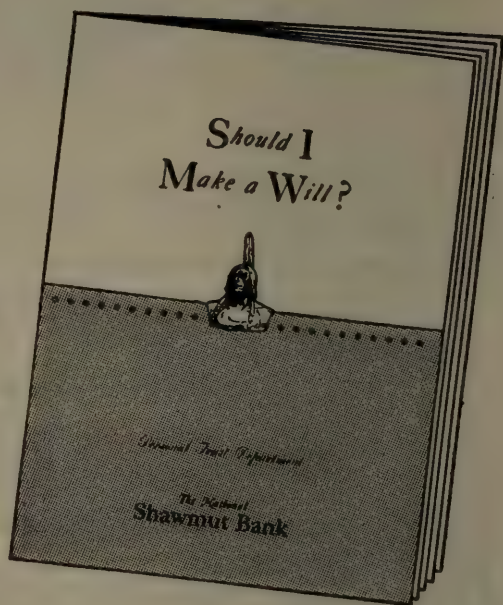
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The establishment of the Serge Koussevitzky Anniversary Fund of the Boston Symphony Orchestra has been announced today by the Orchestra's Trustees. The sum asked is \$250,000 for use without restrictions for cultural and educational development by the Orchestra, and as a cushion against emergencies. It is to be a revolving fund in the sense that any withdrawals in any one year are to be restored as soon as practicable. The Trustees consider the Anniversary Fund as a prudent step in "long term planning."

Henry B. Cabot, President of the Trustees, has stated in a communication to the Friends of the Orchestra: "For twenty-five years our Orchestra has been under the inspired directorship of Serge Koussevitzky. . . . It is proper that we who enjoy the concerts of our Orchestra and take pride in its continuing success should seize this occasion to record in tangible form our appreciation of Dr. Koussevitzky's magnificent contribution to the fame of our historic institution. It is hoped that many others will care to join us in paying tribute to a worthy conductor who has served us so long and with such integrity and devotion. It is his desire that any such expression should take the form of a gift to the Orchestra."

Dr. Koussevitzky, in a letter to Edward A. Taft, the chairman, has warmly endorsed this plan. The letter is printed on page 246.

The headquarters of the Koussevitzky Fund are located in the subscription office. All communications concerning the Fund should be sent to Mr. Edward A. Taft, Symphony Hall, Boston.

. . .

MAHLER AND BOSTON

Mahler's Fifth Symphony, which is to figure on the programs of November 19-20, was introduced at these concerts on February 2, 1906, under the direction of Wilhelm Gericke. Mr. Gericke repeated the Symphony in the same sea-

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fitted gloves to
a ladylike bag!

son, and Dr. Muck performed it twice in 1913 and once in 1914. Dr. Koussevitzky revived the Symphony October 22, 1937, repeating it March 4 of the same season and playing it again on March 1, 1940.

Gustav Mahler, in his first season in America (1907-08), visited Boston and privately expressed his opinion of Boston's orchestra. According to his widow, Alma Mahler Werfel, in her "Gustav Mahler, Memories and Letters" (Viking Press, 1946), Mahler visited Boston in the spring of that season as conductor of the Metropolitan Opera Company. "Boston itself was dull and sedate," writes Frau Werfel, "compared with other American towns. Here too we lived in isolation for the few days we were there. We had only one invitation. Mrs. Gardner (the great collector of Italian works of art) asked us to a luncheon party at her house, and we were eager to pay a visit to her palatial museum. Unfortunately we failed to find the entrance. The building resembled a gigantic cistern without windows or doors. We got out of our automobile and made the complete circuit of the house, but found neither door nor bell. So we left it at that and drove back to our hotel, glad to be alone and to do as we pleased. Alone or in company we were always in any case enclosed within a vacuum."

If Mahler, like his wife, was unimpressed with Boston, his impression of Boston's orchestra was very different. The following letter was published in "Letters of Composers" (Alfred Knopf, 1946):

To Willem Mengelberg

New York, February 1908

"Dear old friend:

"Very shortly you will receive (I hope) a proposal from Boston inviting you to assume the direction of the (magnificent) orchestra as successor to Muck. Yesterday I talked to Schelling about this and he told me you were not much inclined to accept the position. Since I can easily imagine your reasons, perhaps it would not be amiss for me to give you a few details so that when you make your decision you won't be too prejudiced and will have a clearer idea of the situation.

"The position in Boston is the finest conceivable for a musician. The *first* and *foremost* of the entire continent. An orchestra of the first *rank*, unlimited authority, a social position that the musician in Europe can never achieve. A public so appreciative and eager to

learn that Europeans can't even conceive of it. After your experiences in New York you are in no position to form any opinions on this subject. Here in New York the theatre is the main attraction and the concert is the affair of only a small minority.

"In addition you should also seriously consider the salary. If they approach you, ask for \$20,000 (around 50,000 gulden or even, a little more). You can manage quite beautifully on \$6,000 to \$8,000 and put the rest aside. I would accept the position unconditionally in your place because the most important thing for the artist is the instrument he has and the echo his art awakens. Please let me know immediately what you think about this and whether I should pursue the matter further for you. I'm going to see Higgins [*sic*] around the end of March (up to now I've only been corresponding with him) and at that time I could arrange everything for you, which is difficult to do in writing. It would be glorious for me to have you close by. Indeed I, too, will also spend next year in America. I am quite enraptured with the country though the artistic satisfactions of the Metropolitan are only rather so-so. I am in a great hurry and want this to reach you soon. Please answer immediately, even if in brief.

"Greetings to your dear wife and our friends in Amsterdam and best regards from your old friend,

Gustav Mahler"

. . .



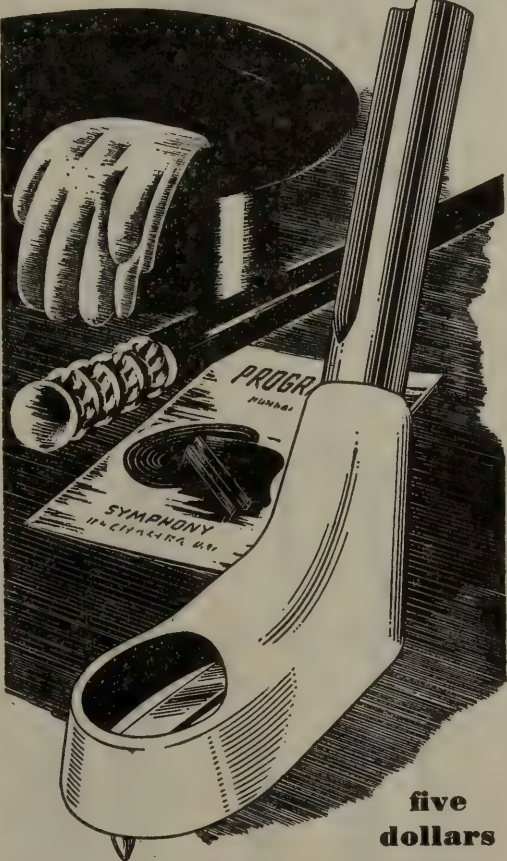
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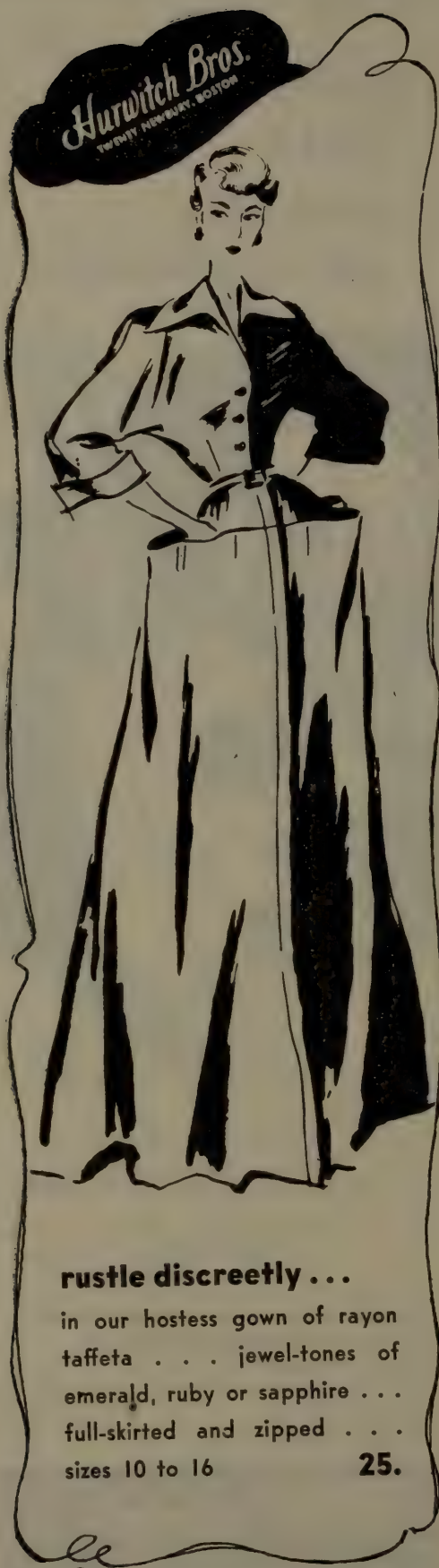
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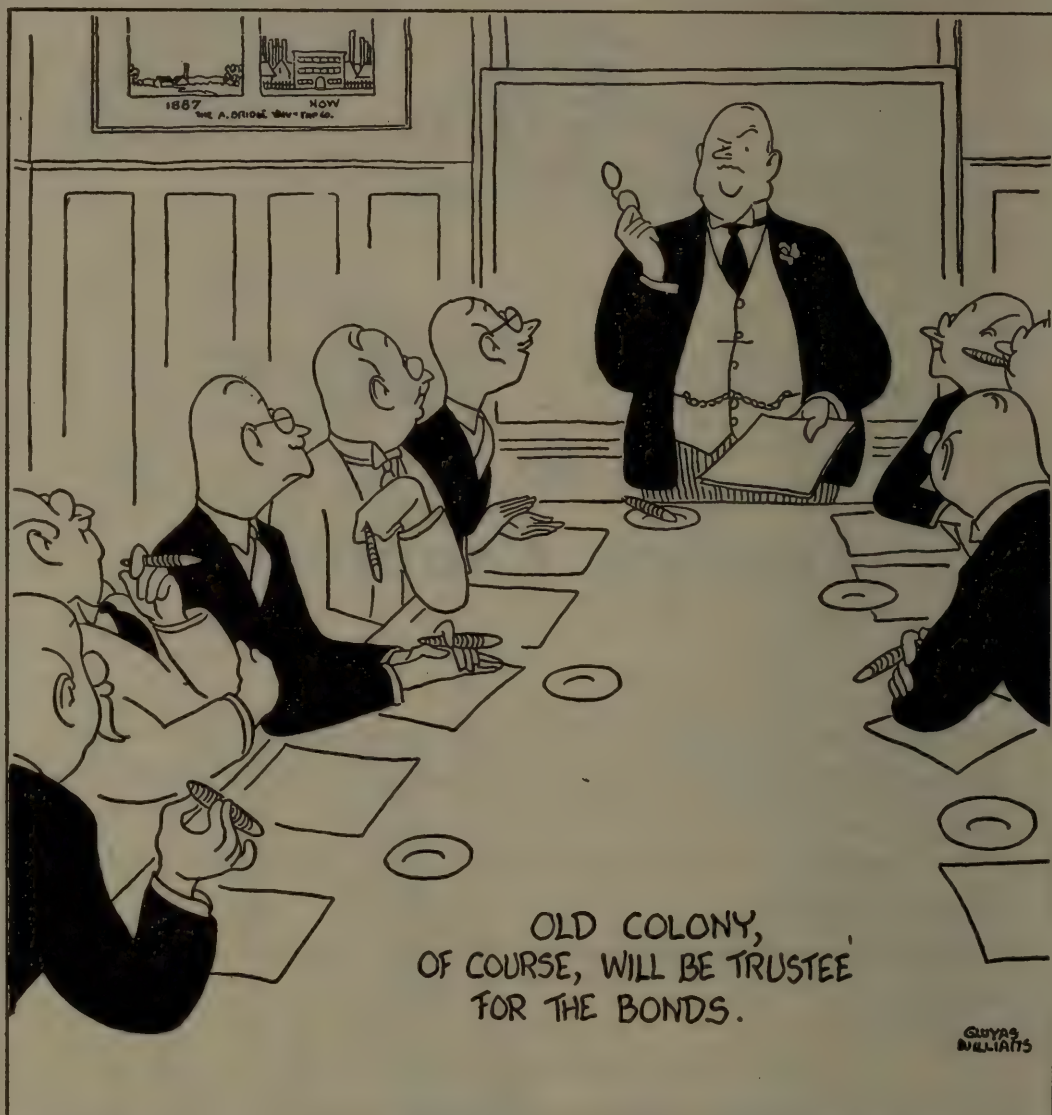
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SATURDAY EVENING, NOVEMBER 6, at 8:30 o'clock

PROKOFIEFF.....Symphony No. 5, *Op.* 100

- I. Andante
- II. Allegro moderato
- III. Adagio
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SYMPHONY NO. 5, *Op.* 100

By SERGE PROKOFIEFF

Born in Sontsovka, Russia, April 23, 1891

Prokofieff composed his Fifth Symphony in the summer of 1944. It had its first performance in Moscow on January 13, 1945, when the composer conducted. The symphony had its first American performance by the Boston Symphony Orchestra, November 9, 1945.

It was repeated December 14-15 in the same season.

The orchestra required consists of two flutes, two clarinets, E-flat clarinet and bass clarinet, two oboes and English horn, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, harp, piano, military drum and strings.

PROKOFIEFF composed his First ("Classical") Symphony in 1916-1917 and his Fourth (*Op.* 47) in 1929, dedicating it to this orchestra on its fiftieth anniversary. It was after fifteen years of much music in other forms that he composed another. Robert Magidoff, writing from Moscow to the *New York Times* (March 25, 1945), described the Fifth Symphony. Prokofieff told the writer that he had been working upon this Symphony "for several years, gathering themes for it in a special notebook. I always work that way, and probably that is why I write so fast. The entire score of the Fifth was written in one month in the summer of 1944. It took another month to orchestrate it, and in between I wrote the score for Eisenstein's film, 'Ivan the Terrible.' "

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"The Fifth Symphony," wrote Magidoff, "unlike Prokofieff's first four, makes one recall Mahler's words: 'To write a symphony means to me to create a whole world.' Although the Fifth is pure music and Prokofieff insists it is without program, he himself said, 'It is a symphony about the spirit of man.'"

It can be said of the symphony in general that the broad constructive scheme of the four movements is traditional, the detailed treatment subjective and daring.

The opening movement, *Andante*, is built on two full-voiced melodic themes, the first in triple, the second in duple beat. Contrast is found in the alternate rhythm as both are fully developed. There is an impressive coda. The second movement has earmarks of the classical scherzo. Under the theme there is a steady reiteration of a staccato accompaniment, 4-4. The melody, passed by the clarinet to the other wood winds and by them variously treated, plays over the marked and unremitting beat. A bridge passage for a substantial wind choir ushers in (and is to usher out) the trio-like middle section, which is in 3-4 time and also rhythmically accented, the clarinet first bearing the burden of the melody. The first section, returning, is freshly treated. At the close the rhythm becomes more incisive and intense. The slow movement, *Adagio*, 3-4 (9-8), has, like the scherzo, a persistent accompaniment figure. It opens with a melody set forth *espressivo* by the wood winds, carried by the strings into their high register. The movement is tragic in mood, rich in episodic melody. It carries the symphony to its deepest point of tragic tension, as descending

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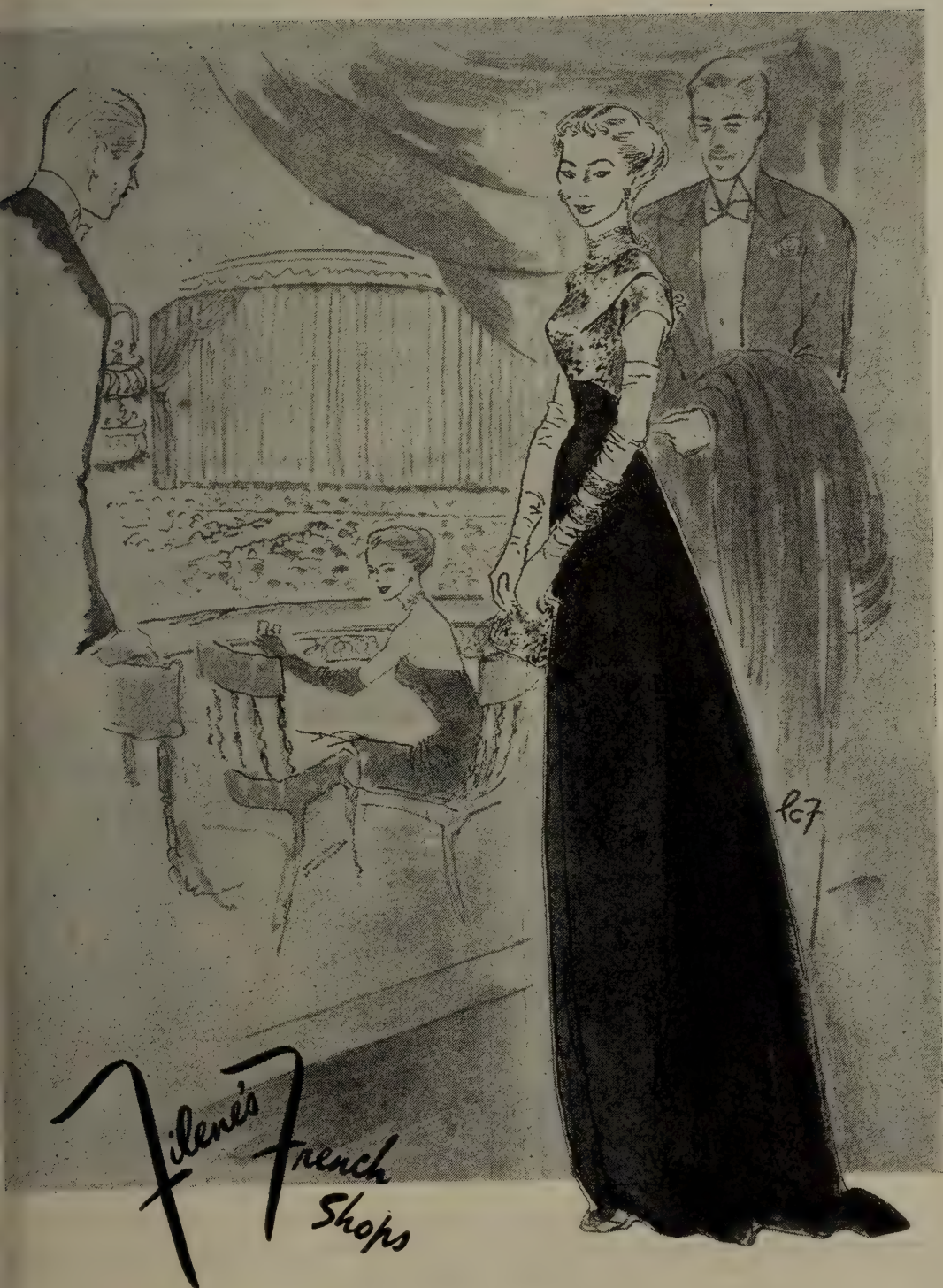
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scales give a weird effect of outcries. But this tension suddenly passes, and the reprise is serene. The finale opens *Allegro giocoso*, and after a brief tranquil (and reminiscent) passage for the divided 'cellos and basses gives its light, rondo-like theme. There is a quasi-gaiety in the development, but, as throughout the Symphony, something ominous seems always to lurk around the corner. The awareness of brutal warfare broods over it and comes forth in sharp dissonance — as at the end.

Prokofieff completed his Sixth Symphony last autumn, and described it in a letter of September 6 to the Am-Rus Division of the Leeds Music Corporation: "The Sixth Symphony in E minor is in three movements; two of them were sketched last summer and at present I am working on the third. I am planning to orchestrate the whole Symphony this autumn. The first movement is agitated in character, lyrical in places and austere in others. The second movement, andante, is lighter and more songful. The finale, lighter and major in its character, would be like the finale of my Fifth Symphony but for the austere reminiscences in the first movement."

The Symphony was performed in Moscow on Christmas Day, 1947. It met with disapproval, and the incident was shortly followed by the denunciation of Prokofieff and six other composers by the Central Committee of the Communist Party. The new symphony has so far been withheld from this country.



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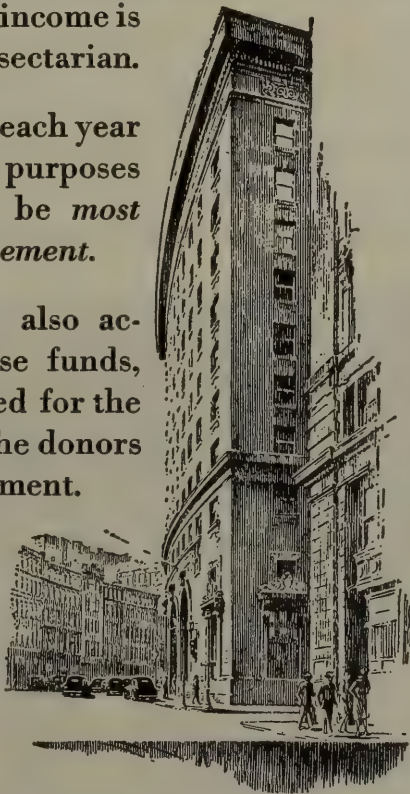
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ENTR'ACTE

A LETTER FROM PROKOFIEV

TO THE GENERAL SECRETARY OF THE UNION OF
SOVIET COMPOSERS

TIKHON NICOLAIEVITCH KHRENNIKOV

(Translated by NICOLAS SLONIMSKY)

THE state of my health does not permit me to attend the general assembly of Soviet composers, and therefore I wish to express my ideas in regard to the Resolution of the Central Committee of the All-Union Communist Party (Bolsheviks) of February 10, 1948 in the present letter, which I request be made public at the assembly should you deem it necessary.

The Resolution of the Central Committee of the All-Union Communist Party of February 10, 1948, has separated decayed tissue in the composers' creative production from the healthy part. No matter how painful for a number of composers, myself included, it may be, I welcome the Resolution of the Central Committee of the All-Union Communist Party (Bolsheviks) which creates the prerequisites for the return to health of the entire organism of Soviet music. The



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Resolution is all the more important because it has demonstrated that the formalist trend* is alien to the Soviet people, that it leads to the impoverishment and decline of music, and has pointed out to us with definitive clarity the aims which we must strive to achieve as the best way to serve the Soviet people.

Speaking of myself, the elements of formalism were peculiar to my music as long as fifteen or twenty years ago. The infection caught apparently from contact with a number of western trends. After the exposure by *Pravda*, at the direction of the Central Committee of the All-Union Communist Party (Bolsheviks), of the formalist errors

* Formalism, in the usage of the Soviet musical press, is *formulism*, i.e., adherence to formulas, particularly formulas of western modern music, such as the twelve-tone technique. By extension, the concept of formalism is applied to any exaggerated use of dissonance, atonal turns in melodic writing, and unusual orchestration. Thus Khrennikov, General Secretary of the Union of Soviet Composers, addressing the Assembly of Soviet composers in Moscow in February 1948, says: "Composers have become infatuated with formalistic innovations, artificially inflated and impracticable orchestral combinations, such as the inclusion of 24 trumpets in Khatchaturian's *Symphonie-Poème*, or the incredible scoring for 16 double-basses, eight harps, four pianos, and the exclusion of the rest of string instruments, in Prokofiev's *Ode on the End of War*."

— N. S.

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in Shostakovitch's opera, I have given a great deal of thought to structural devices in my music, and have arrived at the conclusion that this method was incorrect. The result was a search of a more lucid and inwardly more substantial idiom. In a number of my subsequent works — *Alexander Nevsky*, *A Toast to Stalin*, *Romeo and Juliet*, *Fifth Symphony** — I strove to free myself from elements of formalism and, it seems to me, succeeded to a certain degree. The presence of formalism in some of my works is probably explained by a certain self-complacency, an insufficient realization of the fact that our people do not at all need this sort of thing. After this Resolution which has shaken to the core the social consciousness of our composers, it has become clear what type of music is needed by our people, and the ways of the eradication of the formalist disease also have become clear.

In the question of the importance of melody, I have never had any doubts. I love melody very much, and I regard it as the most important element in music. I have worked on the improvement of its quality for years in my compositions. To find a melody immediately

* Prokofieff is here silent about his *Sixth Symphony* which was officially condemned as "formalistic. — Ed.

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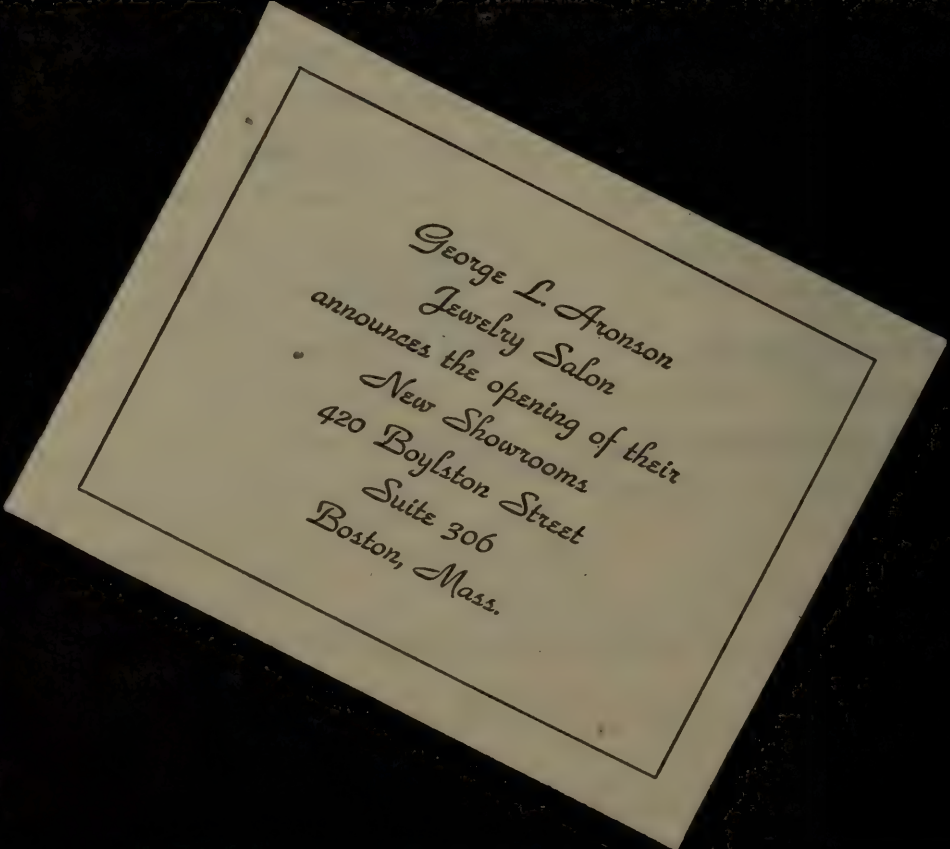
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accessible even to the uninitiated listener, and at the same time an original one, is the most difficult thing for a composer. Here he is beset by a great multitude of dangers: he may fall into the trivial or the banal, or into the rehashing of something already written by him. In this respect, composition of complex melodies is much easier. It may happen also that a composer, fussing over his melody and correcting it for a long time, unwittingly makes it over-refined and complicated, and draws away from simplicity. Undoubtedly, I fell into this trap in the process of my work. One must possess special vigilance when writing music in order to keep the melody simple without transforming it into something cheap, saccharine, or imitative. It is easily said, but not so easily done, and I shall apply every effort that these words do not turn out to be a mere recipe, but are actually carried out in my subsequent works.

In the matter of atonality, which often is closely connected with formalism, I am also at fault, although I am glad to confess that I felt an attraction towards tonal music quite some time ago, when I clearly realized that the construction of a musical work tonally is like the construction of a building on solid foundation, and construction without tonality is building on sand. Besides, tonal and diatonic music offers many more possibilities than atonal and chromatic music, as one can readily see from the impasse reached by Schoenberg and



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his followers. In some of my works of recent years there are found sporadic atonal moments. Without much conviction, I applied such devices mainly for the sake of contrast, so as to bring to the fore the tonal passages. In the future I hope to rid myself of these devices.

In my operatic production, I was often criticized for the prevalence of the recitative over cantilena. I like the stage as such, and I believe that a person who goes to the opera has a right to expect not only aural but visual impressions — or else he would go not to the opera but to a concert. But all motion on the stage is mostly connected with the recitative, whereas cantilena induces a certain immobility. I recall what a torture it was to look at the stage in some Wagner operas when, during an entire act, lasting nearly an hour, not a single actor moved on the stage. This fear of immobility kept me from cultivating cantilena for any length of time. In connection with the Resolution I scrupulously thought over the entire problem and arrived at the conclusion that in every operatic libretto there are places imperatively demanding the use of recitative, and places imperatively demanding the arioso style, and that there are also passages — and such passages occupy a tremendous place, adding up perhaps to one-half of the entire opera — which the composer may treat according to his desire, as a recitative or as an arioso.

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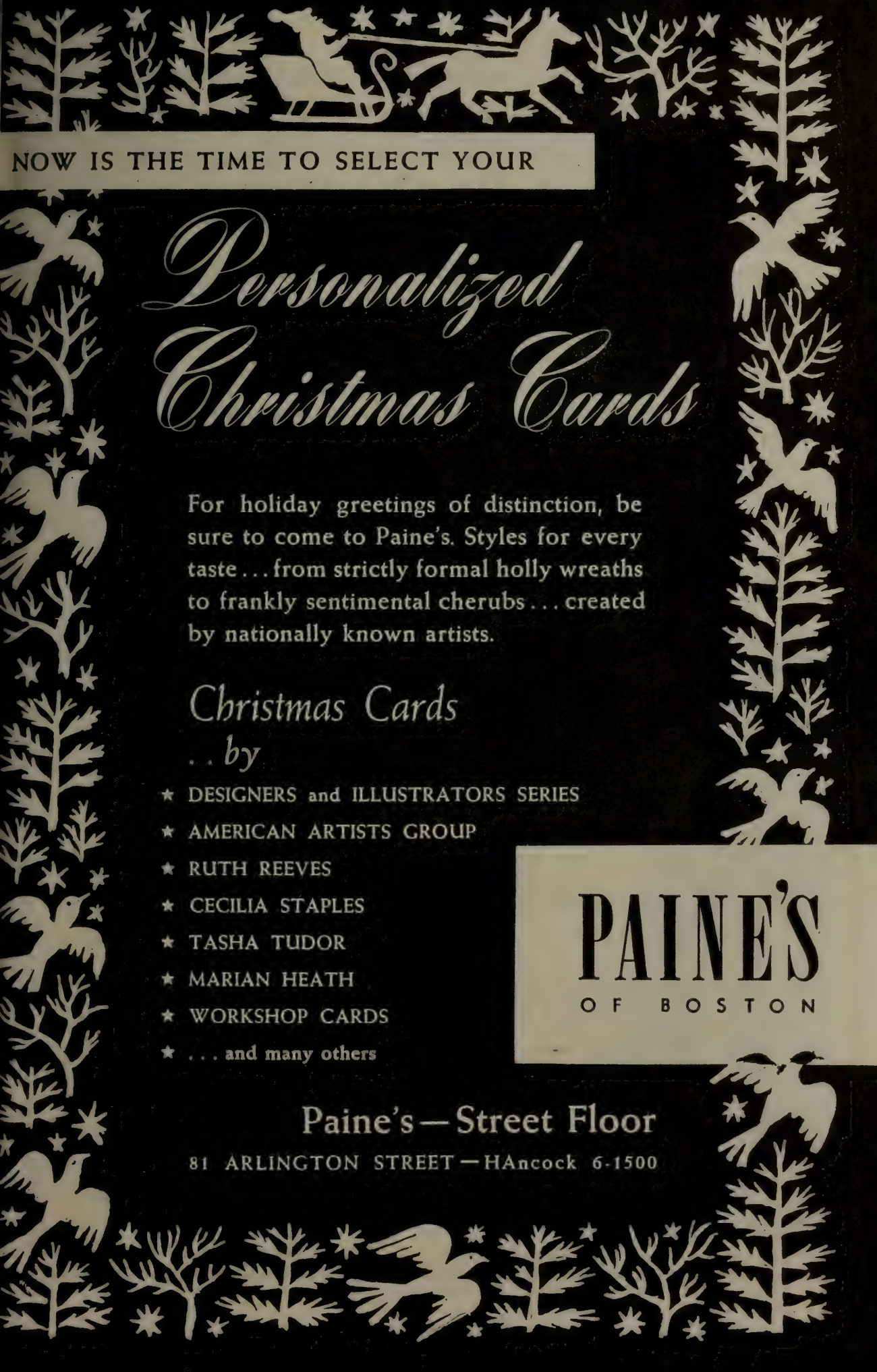
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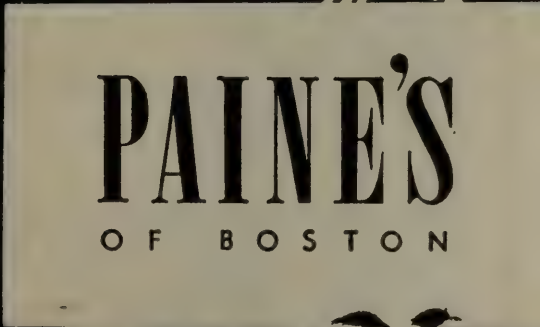
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Eugene Onegin. It would be quite simple to write most of it in the form of a recitative, but Tchaikovsky directed his musical thought towards cantilena, and transformed the whole letter scene into a sort of aria, which has this additional advantage that it is performed simultaneously with stage action, thus giving food not only for the ears but also for the eyes. And it is in this direction that I should like to work in my new opera to a contemporary Soviet subject, *A Tale of a Real Man* by Polevoy.

I am glad that the Resolution has pointed out the desirability of polyphony, particularly in choral and ensemble singing. This is indeed an interesting task for a composer, and a great pleasure for the listener. In the above mentioned opera I intend to introduce trios, duets, and contrapuntally developed choruses, for which I make use of some very interesting Russian northern folk songs. Lucid melodies, and as far as possible, simple harmonic language — such are the elements which I will try to employ in this opera.

In conclusion, I should like to express my gratitude to our Party for the precise directives of the Resolution, which help me in my search of a musical language, accessible and natural to our people, worthy of our people and of our great country.



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ENTR'ACTE

COMPOSERS AS CRITICS

(Quoted from RALPH HILL "Challenges")

I HAVE often heard it said that a critic has no right to criticise a composer's work or an executant's performance unless the critic himself can compose, conduct, play or sing. Although journalist-critics often know a great deal about the theory of music and of its performance they rarely shine as either creative artists or executants: "Critics! — appalled, I venture on the name, those cut-throat bandits in the paths of fame." I wonder what Robert Burns meant by "critics"! Professional critics? After all, anyone who ventures to express an opinion on a subject, whether in praise or blame, is potentially a critic. And this type is more often than not the most gory cut-throat bandit of all. Think of the learned professors of composition who, during the last century, instilled into their pupils that Wagner was a servant of the devil and his music should be avoided like the plague. Or the professor at the Paris Conservatoire who, on being asked what he thought of César Franck's Symphony in D minor, replied: "That, a symphony? But, my dear sir, who ever heard of writing for the cor anglais in a symphony? Just mention a single symphony by Haydn

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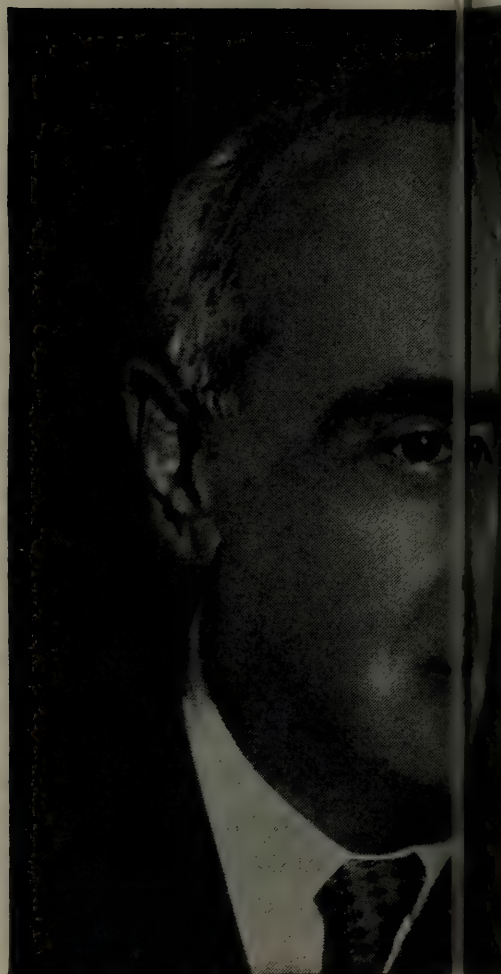
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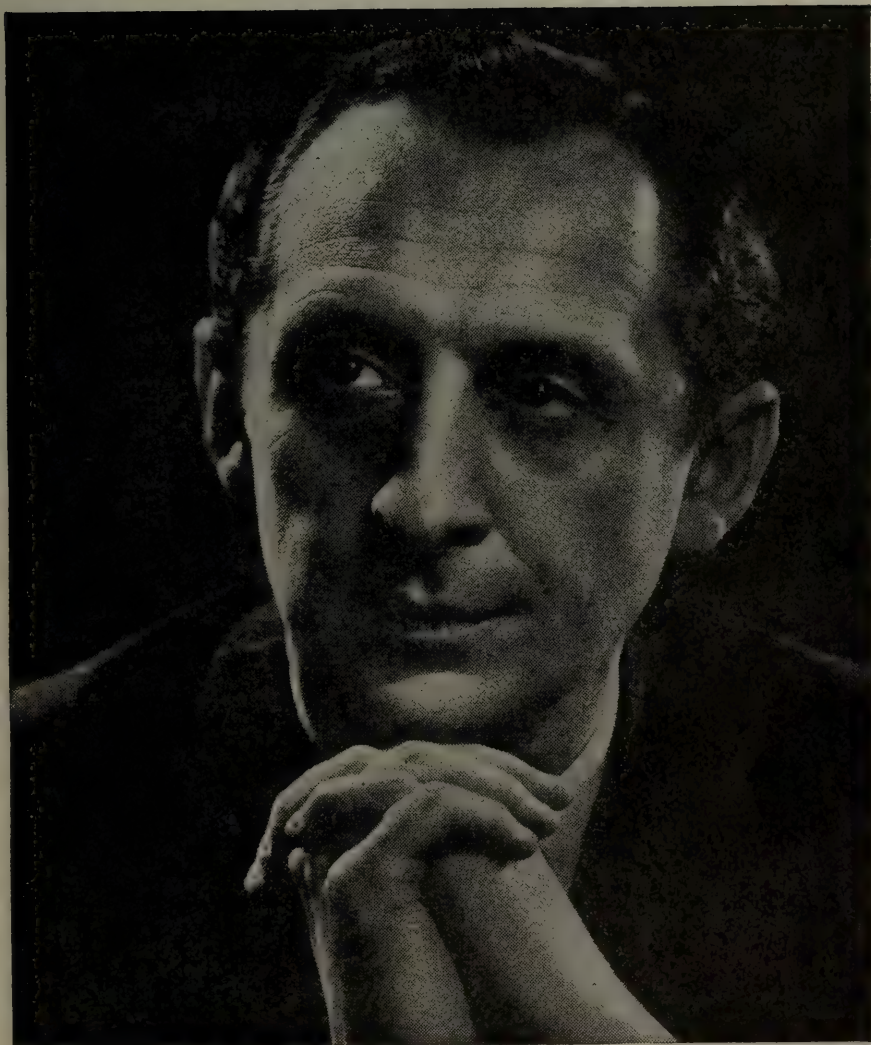
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or Beethoven introducing the cor anglais!" Recently I heard that a well-known professor at a leading college of music had just discovered that Debussy wrote twenty-four Preludes for piano and was shocked to find a composer making use of such harsh harmonies and daring modulations! Pity the poor pupils who have been unfortunate enough to succumb to the influence of these "cut-throat bandits!"

Let us turn to the great composers themselves for some really enlightening criticism of each other's work.

After reading the score of Brahms's Symphony No. 1 in C minor, Tchaikovsky said: "He has no charms for me. I find him cold and obscure, full of pretensions, but without any real depths." Some time later he heard a performance of Brahms's Violin Concerto which, however, did not please him any better than the composer's other compositions. "He is certainly a great musician," says Tchaikovsky, "even a master, but, in his case, his mastery overwhelms his inspiration. So many preparations and circumlocutions for something which ought to come and charm us at once — and nothing does come but boredom. His music is not warmed by genuine emotion. It lacks poetry, but makes great pretensions to profundity. These depths contain nothing; they are void. . . . I cannot abide him. Whatever he does — I remain unmoved and cold."

Wagner's musical wizardry compelled Tchaikovsky's respect, but

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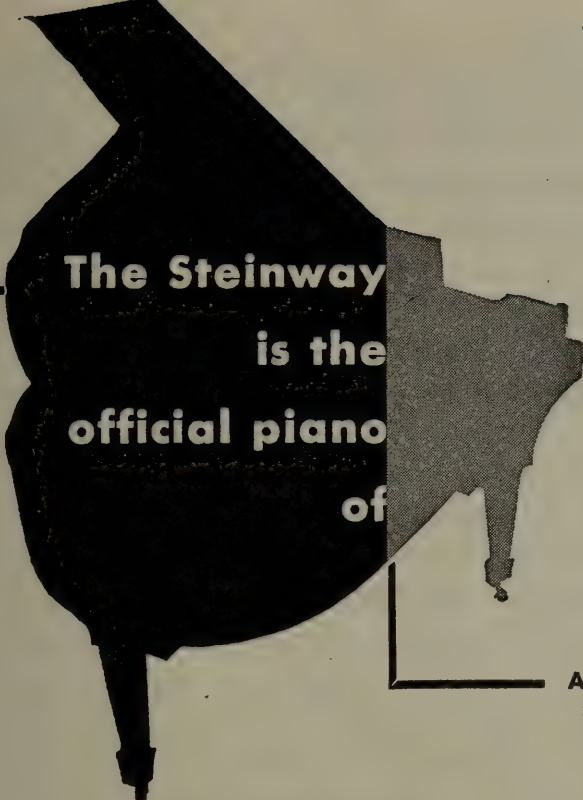
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he was "not very sympathetic to Wagnerism as a principle," and had "grave doubts as to the truth of Wagner's principles of opera." The works of Liszt left him absolutely indifferent: "They have more poetical intention than actual creative power, more colour than form — in short, in spite of being extremely effective, they are lacking in the deeper qualities."

So far as Wagner was concerned, Brahms held similar views to Tchaikovsky, but he went very much further when it came to Liszt, whom he could not tolerate on any account. On one occasion, after a performance of two of Liszt's songs at a Hamburg Philharmonic Concert, Brahms lost his temper and remarked to a friend that he expected the Director of the Philharmonic would "give us one of the symphonic poems before long," and he deplored the fact that the Liszt "plague continued to spread and the asses' ears of the public grow longer still." The name of Bruckner always aroused Brahms's wrath. He called Bruckner's symphonies "symphonic boa-constrictors" and "amateur, confused, and illogical abortions of a crafty rustic school-master." There is a delightful story of a meeting of the two rival composers after a performance of one of Bruckner's symphonies. Said Brahms: "I hope you won't feel hurt about it, but really, I cannot make out what you are trying to get at with your compositions."

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"Never mind, Herr Doctor," replied Bruckner, "that is quite all right. You see I feel just the same way about your things."

Brahms's music was poor stuff to Wagner. He christened Brahms "the eunuch of music." The Liebeslieder Waltzes of St. Johannes," Wagner said, "however odd their name may sound might still be classed among the religious exercises of the lower grade." On another occasion he wrote: "I know renowned composers you shall meet, today at concert masquerades, in garb of street minstrel, tomorrow in the Hallelujah peruke of Handel, the day after as solemn symphonists, disguised as Number Ten."

One day Nietzsche turned up at Bayreuth with a score of Brahms's "Song of Triumph" and endeavoured to arouse Wagner's interest in it. For his pains Wagner let forth a flood of invective, finally dismissing the work as "Handel, Mendelssohn and Schumann swaddled in leather." Nietzsche related this incident to his sister, observing that "the danger is great for Wagner when he is unwilling to grant anything to Brahms or the Jews — at that moment Wagner was not great."

In a letter to Von Bülow, Wagner says that he has been having a good look at Schumann's symphonies and has now made up his mind about them: "I will not be bothered with them; they are simply another kind of jargon which looks like profundity, and in my estima-



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tion are just the same sort of empty nonsense as the Hegelian philosophic twaddle which is always most trivial where it seems deepest."

Debussy was another composer whose violent likes and dislikes stamp every page of his work as a professional musical critic. Of Schubert he held a poor opinion. Discussing the B minor Symphony, he said that it "cannot make up its mind to remain unfinished once and for all," and as for Schubert's songs they "are offensive. . . . They smell of the chest of drawers of some nice provincial old maids . . . dried flowers . . . photographs that are dead indeed. . . !" Like Tchaikovsky and Brahms, he had to give Wagner his due as a musician, but on every possible occasion he used him as a target for his shafts of ironic wit. Wagner's leit-motif system exasperated Debussy, and he called it the "musical Bottin" — "Bottin" being the French equivalent to Kelly's Directories.

In 1903 Debussy heard the "Ring of the Nibelungs" at Covent Garden, and his critique in "Gil Blas" contained the following commentary: "It is hard to imagine the state to which the strongest brain is reduced by listening for four nights to the 'Ring.' A leit-motif quadrille is danced, in which Siegfried's horn executes a strange vis-à-vis figure with the theme of Wotan's spear, whilst the curse motif performs the most maddening 'gentleman's chain.' It is worse than



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obsession. It is possession. You no longer belong to yourself. You are but a leit-motif moving in an atmosphere of tetralogy. How unbearable these people in skins and helmets become by the fourth night! . . . Remember, they never appear without the accompaniment of their accursed leit-motif. Some of them even sing it! Which suggests a harmless lunatic who, on presenting his visiting card, would declaim his name in song. . . . The pretense that a certain series of chords represents such a feeling and a certain phrase such a character is an unexpected game of anthropometry."

Then there is the case of Schumann, who after seeing Chopin's Op. 2, cried out: "Hats off, gentlemen! A genius!" And again, when the twenty-year-old Brahms called upon him and played his Piano Sonata No. 1 in C major, he immediately recognized the latent genius in the young composer and announced his discovery to the world in his famous article "New Paths," which was published in the "Neue Zeitschrift für Musik." But if Schumann backed a couple of winners here, he backed a couple of dozen losers elsewhere, and thus proved convincingly that his judgment was no more infallible than anyone else's.

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From the few examples that I have selected, it will be obvious that the greatest composers are far from being the best critics; in fact, like professors of composition and ordinary music critics, they can also be "cut-throat bandits in the paths of fame."

But as a friend of mine once pointed out: "It isn't at all necessary for one to be a chef in order to become a connoisseur of good cooking." Nevertheless, a knowledge of how things are done is invaluable, if not essential, to the gourmet who is called upon to give an intelligent reason for his likes and dislikes. Ultimately, of course, he is guided by the vagaries of his own taste. And similarly with the music critic.



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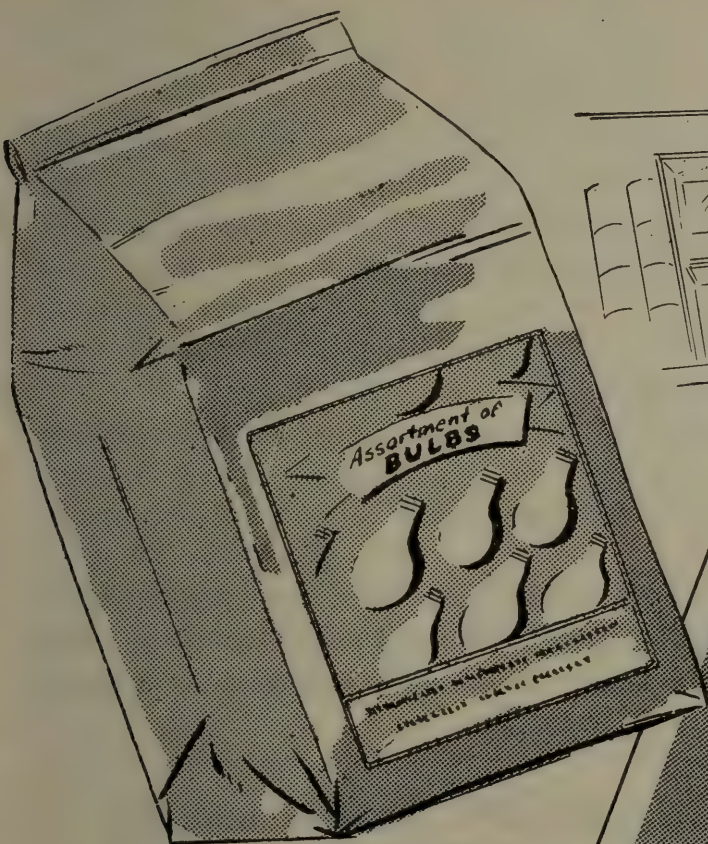
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THANKS to the enterprise of the L.P.O. we have heard two famous orchestras from abroad in one winter. For those of us who have not travelled a great deal (except in dingy circumstances of compulsion during the war) this has been a fine opportunity of observing the important differences in style between these orchestras, especially amongst the wind, or "the breeze" (in the words of a famous foreign conductor who had little English).

With the Paris Conservatoire Orchestra the criticism I heard most was that the strange tone of the wind instruments was less pleasing than ours but that this was amply atoned for by the wonderful ensemble.

Considering the tone of individual instruments, the French seem to cultivate a homogeneous manner of playing expressly designed for rendering French orchestral music. Their style and tone are strongly national.



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Debussy's colouristic or impressionistic use of wind requires tone colours as piquant, strongly characterised and as distinct from each other as possible. This is particularly noticeable in the lower wind. In French orchestras it is impossible to confuse the horns, with their bright globular sound, almost bell-like, with the bassoons, whose hoarse tones strangely resemble human speech, while their trombones make a thin shivering noise like a Wimshurst machine, (they use narrow bore trombones of the type known over here as peashooters, and still, as in Berlioz' day, dispense with any form of Bass Trombone, which noble instrument contributes so much to the sonority of our own brass).

Hence, though we hear little about individual wind artists (with the notable exception of the Paris school of flute-playing) the Conservatoire orchestra playing Ravel, etc., is one of the richest treats contemporary music has to offer.

Comparing the French style with the German, which was heard here on several occasions before the war, we find that the latter is similarly bound up with the music of Wagner, Mahler, etc. It is perhaps because their phrases follow each other in a continuous melodic stream that German wind colours are more subtly diverse.



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Again considering the lower wind, horns, bassoons and trombones lack the bizarre and sharply contrasted hues of the French, and incline so much towards a universal round vocal tone that it is often quite easy to confuse them in the orchestra. Actual instruments show this characteristic developing early in the nineteenth century, though oboes appear at first sight to be exceptions. The French cultivated the smooth blending tone, and the Germans the shrill nasal tone. However, surely enough Strauss, writing in 1905, strongly advocated the general adoption of the French style, while the Paris Conservatoire oboists now seem to produce the prominent "trumpet-like" tone to which Strauss objected in Germany.

Through this, coupled with curiously instinctive mannerisms in articulation and phrasing, no orchestra can play Mahler or Strauss with quite such effect as one which speaks German.

I did not hear the Czech orchestra which came here before the war, but their performances on records show yet another national characteristic, concerning style rather than tone (which resembles the German). Dr. Burney having been "frequently told that the Bohemians were the most musical people of, perhaps all Europe," found on his visit in 1772 that children were taught music and instruments even in small village schools. He also noted that the Bohemians were "remarkably expert in the use of wind instruments in general." (A local informant told him that the Bohemians were most expert on the oboe and the Moravians on "tube or clarion").

The influence of such a background may be traced in the orchestral works of Smetana and Dvořák. Just as their melody is largely inspired by folk-music, so may the characteristically naïve phrases they

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allot to wind instruments be the outcome of a folk-technique on band instruments. People brought up amongst domestic instrumental performance from their earliest intelligent years, come to relish the sound of each instrument in an intimate domestic way, and react with the strongest feelings to their simplest phrases. Thus it may be that Dvořák can luxuriate convincingly in obvious little fanfares and ingenuously simple utterances by wind instruments which would sound vilely corny in the works of composers of other nations, and which Czech musicians can render with a tenderness born of childhood affection.

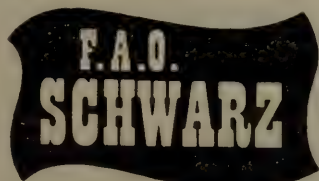
Proceeding now to the Amsterdam Orchestra, we noted that the wind players were eclectic with regard to tone (broadly speaking their upper woodwind resembled our own, the trumpets and trombones French, and the bassoons and horns German) and they had no quaint national style like the three schools mentioned above. But they urge us straight on to the question of ensemble.

-The whole point about precise ensemble is that without it music loses its rhythm and goes lame. Details like the following indicate the greatness of the Concertgebouw Orchestra. Beethoven's Eighth Symphony, 1st movement, 2nd subject on wind in three octaves (flute, oboe, bassoon); all three players not only stressed the passage in exactly the same way, but also used the same vibrato, conferring on it a rhythmical lightness I have never heard before. Again, the Fantastic Symphony, Part IV (March), 8th and 16th bars of the main tune; the brass end on a crochet which is usually played staccato by some instruments and long by others at the same time. The whole Dutch brass played it long and I shall always remember the effect of it.



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This Concerto was performed at the concerts of the Boston Symphony Orchestra October 31, 1919, when the composer was the soloist; March 16, 1928 (Vladimir Horowitz, soloist), December 20, 1935 (Serge Rachmaninoff, soloist), April 10, 1941 (Vladimir Horowitz, soloist), March 3, 1944 (Vladimir Horowitz, soloist), October 31, 1947 (Witold Malcuzynski, soloist).

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals and strings.

The Concerto is dedicated to Josef Hofmann, the pianist.

RACHMANINOFF has written four concertos for the pianoforte.* The Third belongs to the year 1909, and its occasion was his first visit to America. When he engaged to make a brief tour in this country, to take place in the autumn of 1909, musical plans then in

*The First in F-sharp minor, an early work—in fact his Opus 1—was revised by him in 1917. The Second, in C minor, Op. 18, was composed in 1900; the Third in 1909; the

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his head took shape, and he was able to bring with him a completed Third Concerto. The composer tells us that he had not had time to practice it sufficiently during the summer, and took on the boat with him a "dumb piano" for the purpose. It was the only time in his life that he had used such a contrivance.

The tour consisted of about twenty concerts, including appearances with the Boston Symphony Orchestra, Max Fiedler, Conductor, in Boston and on tour.* Rachmaninoff has this to say about the tour in his "Recollections":

"During my tour with Fiedler and the Boston Symphony Orchestra, I played my Second Concerto. Fiedler, who appeared to like both my Concerto and its composer, showed the greatest kindness and courtesy towards me during the whole journey. He offered at once to perform

Fourth, in G minor, Op. 40, in 1927. The First Concerto was performed by this orchestra December 16, 1904 (Carlo Buonamici, soloist), and again (in its original version) at a Monday Evening concert, November 5, 1934 (Pauline Danforth, soloist). The Second Concerto was performed by this orchestra in New York, December 3, 1908 (Ossip Gabrilowitsch, soloist); in Boston, December 17, 1909 (Rachmaninoff, soloist), November 17, 1916 (Gabrilowitsch), January 31, 1919 (Rachmaninoff), January 27, 1922 (Wilhelm Bachaus), January 25, 1926 (Monday Evening Concert—Jesús María Sanromá), April 12, 1935 (Walter Giesecking). The Fourth Concerto has not been performed by this orchestra.

* Rachmaninoff played his Second Concerto with the orchestra, in Boston, Philadelphia, Baltimore, New York, Hartford, and Buffalo.

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'The Isle of the Dead' with his orchestra, and I gratefully accepted this proposal. During the course of that season he also performed my Second Symphony, and I think he is the only German conductor who now and then puts my 'Bells' on his programmes. The success I had when I conducted my 'Symphonic Poem' may have induced the Boston Symphony Orchestra to offer me an engagement as Fiedler's successor; but although it was an incomparable pleasure to work with this excellent orchestra, I refused the offer. The prospect of being absent from Moscow for any length of time, with or without my family, struck me as absurd. However, the appreciation of my work, shown by this proposal, made me very happy."

The new Third Concerto was performed twice in New York, with the composer as soloist. Walter Damrosch conducted the first performance of the work, November 28, 1909 (the Symphony Society of New York). Gustav Mahler conducted the second performance. Rachmaninoff writes interestingly of his impression of Mahler at rehearsal:

At that time Mahler was the only conductor whom I considered worthy to be classed with Nikisch. He touched my composer's heart straight away by devoting himself to my Concerto until the accompaniment, which is rather complicated, had been practiced to the point of perfection, although he had already gone through another long rehearsal. According to Mahler, every detail of the score was important — an attitude which is unfortunately rare amongst conductors.

The rehearsal began at ten o'clock. I was to join it at eleven, and arrived in good time. But we did not begin to work until twelve,

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when there was only half an hour left, during which I did my utmost to play through a composition which usually lasts thirty-six minutes. We played and played. . . . Half an hour was long past, but Mahler did not pay the slightest attention to this fact. I still remember an incident which is characteristic of him. Mahler was an unusually strict disciplinarian. This I consider an essential quality for a successful conductor. We had reached a difficult violin passage in the Third Movement which involves some rather awkward bowing. Suddenly Mahler, who had conducted this passage *a tempo*, tapped his desk: "Stop! Don't pay any attention to the difficult bowing marked in your parts. . . . Play the passage like this," and he indicated a different method of bowing. After he had made the first violins play the passage over alone three times, the man sitting next to the leader put down his violin:

"I can't play the passage with this kind of bowing."

Mahler (quite unruffled): "What kind of bowing would you like to use?"

"As it is marked in the score."

Mahler turned towards the leader with an interrogative look, and when he found the latter was of the same opinion he tapped the desk again:

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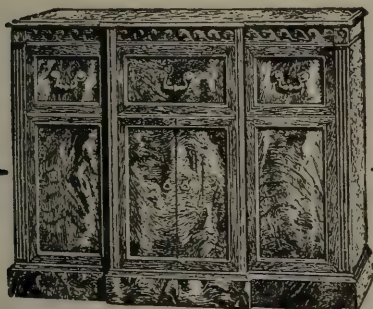
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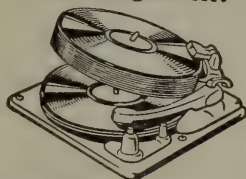
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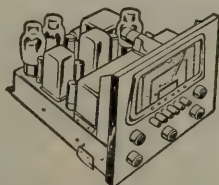
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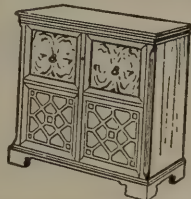
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This incident was a definite rebuff for the conductor, especially as the excellent leader of the Moscow Philharmonic Orchestra had pointed out to me this disputed method of bowing as the only possible way of playing the passage. I was curious to see how Mahler would react to this little scene. He was most dignified. Soon afterwards he wanted the double-basses to tone down their playing of a passage. He interrupted the orchestra and turned to the players:

"I would beg the gentlemen to make more of a diminuendo in this passage." Then, addressing the argumentative neighbor of the leader with a hardly perceptible smile:

"I hope you don't object."

Forty-five minutes later Mahler announced:

"Now we will repeat the first movement."

My heart froze within me. I expected a dreadful row, or least a heated protest from the orchestra. This would certainly have happened in any other orchestra, but here I did not notice a single sign of displeasure. The musicians played the first movement with a keen or



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Berlioz Symphony, "Harold in Italy" (Primrose)
 Three Pieces, "Damnation of Faust," Overture, "The
 Roman Carnival"
Brahms Symphonies Nos. 3, 4
 Violin Concerto (Heifetz), Academic Festival Overture
Copland "El Salón México," "Appalachian Spring," "A Lin-
 coln Portrait" (Speaker: Melvyn Douglas)
Debussy "La Mer," Sarabande
Fauré "Pelléas et Mélisande," Suite
Foote Suite for Strings
Grieg "The Last Spring"
Handel Larghetto (Concerto No. 12), Air from "Semele"
 (Dorothy Maynor)
Hanson Symphony No. 3
Harris Symphony No. 3
Haydn Symphonies No. 94 "Surprise" (new recording); 102
 (B-flat)
Khatchatourian Piano Concerto (Soloist: William Kapell)
Liadov "The Enchanted Lake"
Liszt Mephisto Waltz
Mendelssohn Symphony No. 4 ("Italian")
Moussorgsky "Pictures at an Exhibition"
 Prelude to "Khovanstchina"
Mozart Symphonies in A major (201); E-flat. (184); C major
 (338); Air of Pamina, from "The Magic Flute"
 (Dorothy Maynor)
Piston Prelude and Allegro for Organ and Strings (E. Power
 Biggs)
Prokofieff Classical Symphony (new recording); Violin Concerto
 No. 2 (Heifetz); "Lieutenant Kijé," Suite; "Love for
 Three Oranges," Scherzo and March; "Peter and
 the Wolf"; "Romeo and Juliet," Suite; Symphony
 No. 5, Dance from "Chout"
Rachmaninoff "Isle of the Dead"; "Vocalise"
Ravel "Daphnis and Chloé," Suite No. 2 (new recording);
 Pavane, Rapsodie Espagnole, Bolero
Rimsky-Korsakov "The Battle of Kerjenetz"; Dubinushka
Satie Gymnopédie No. 1
Shostakovitch Symphony No. 9
Schubert "Unfinished" Symphony (new recording) Symphony
 No. 5; "Rosamunde," Ballet Music
Schumann Symphony No. 1 ("Spring")
Sibelius Symphonies Nos. 2 and 5; "Pohjola's Daughter";
 "Tapiola"; "Maiden with Roses"
Sousa "The Stars and Stripes Forever," "Semper Fidelis"
Strauss, J. Waltzes: "Voices of Spring," "Vienna Blood"
Strauss, R. "Also Sprach Zarathustra"
 "Till Eulenspiegel's Merry Pranks"
Stravinsky Capriccio (Sanromá); Song of the Volga Bargemen
 (arrangement)
Tchaikovsky Symphonies Nos. 4, 5, 6; Waltz (from String
 Serenade); Overture, "Romeo and Juliet"; Fan-
 tasia, "Francesca da Rimini"
Thompson "The Testament of Freedom"
Vivaldi Concerto Grosso in D minor
Wagner Prelude and Good Friday Spell from "Parsifal"
Weber Overture to "Oberon"

perhaps even closer application than the previous time. At last we had finished. I went up to the conductor's desk, and together we examined the score. The musicians in the back seats began quietly to pack up their instruments and to disappear. Mahler blew up:

"What is the meaning of this?"

The leader: "It is after half-past one, Master."

"That makes no difference! As long as I am sitting, no musician has a right to get up!"

At the beginning of the rehearsal Mahler had practiced Berlioz' Symphony, "*La Vie d'un Artiste*." He conducted it magnificently, especially the passage called "Procession to the High Court" [*sic*] where he obtained a crescendo of the brass instruments such as I have never before heard achieved in this passage: the windows shook, the very walls seemed to vibrate. . . .



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SERGE KOUSSEVITZKY, *Music Director*

October 5, 1948

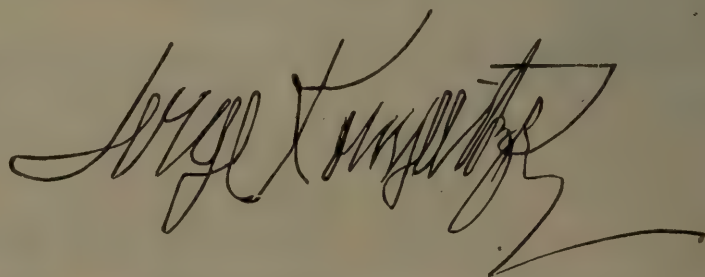
DEAR MR. TAFT:

You have asked how you and other devoted members of the Friends of the Orchestra can express to me in tangible form your "appreciation and gratitude" on my twenty-fifth anniversary as Conductor. Truly there is only one way in which I would wish you to do this — by a gift to the Orchestra, *a big gift*.

World conditions are so uncertain and conditions here are so unsettled that even such an institution as the Boston Symphony Orchestra, with all its maturity, fine traditions and high ideals, is vulnerable. Its permanence should be insured. You and the Trustees will know best how this should be accomplished.

I would consider it the finest of all personal tributes if my friends should take this occasion to give convincing proof that this splendid orchestra to which I have devoted my best efforts for nearly a quarter of a century shall never flounder or fall through lack of adequate financial support.

Faithfully yours,

A large, elegant handwritten signature in dark ink, which appears to read "Serge Koussevitzky". The signature is fluid and expressive, with long, sweeping strokes.

Next week the Orchestra will give concerts in New Haven, New York
and Brooklyn. The next regular pair of concerts will take place
November 19 and November 20

Sixth Program

FRIDAY AFTERNOON, NOVEMBER 19, at 2:30 o'clock

SATURDAY EVENING, NOVEMBER 20, at 8:30 o'clock

RICHARD BURGIN *Conducting*

BIZET.....Symphony in C major

- I. Allegro vivo
- II. Adagio
- III. Allegro vivace; Trio
- IV. Allegro vivace

(First performance at these concerts)

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MAHLER.....Symphony No. 5 in C-sharp minor

- Part I
 - (1) Trauermarsch
 - (2) Stürmisch bewegt
 - Part II
 - (3) Scherzo
 - Part III
 - (4) Adagietto
 - (5) Rondo Finale
-

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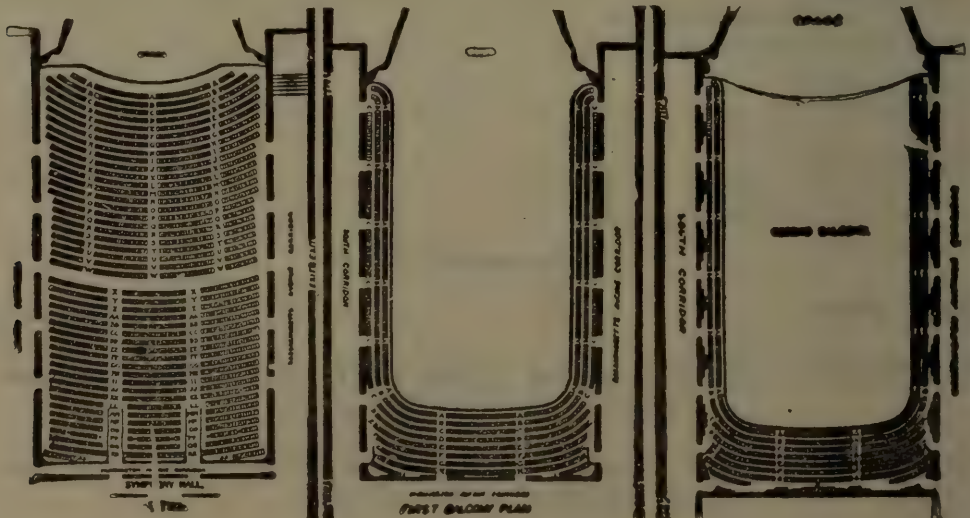
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SIXTY-EIGHTH SEASON, 1948-1949

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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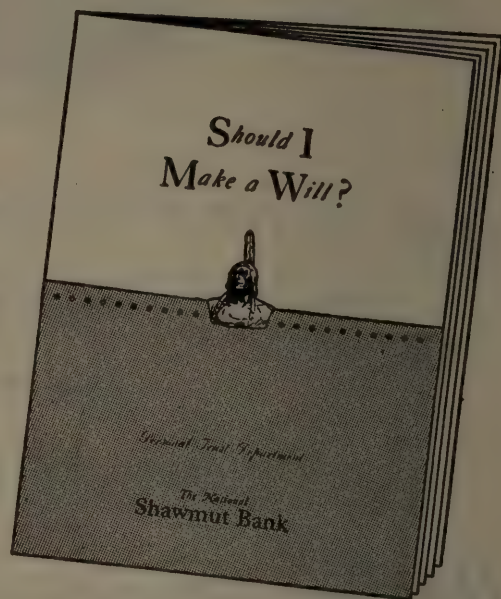
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Honor for Richard Burgin

"TRIBUTE"

By ROSS PARMENTER

Wanting to give some tangible expression of their regard for Serge Koussevitzky during his twenty-fifth and final season with the Boston Symphony Orchestra, a number of his admirers wrote the conductor and asked what sort of a testimonial he would find most acceptable.

"Truly," he replied, "there is only one way in which I would wish you to do this — by a gift to the orchestra, a big gift." And he underlined the word big.

The friends like the idea and last week they launched a campaign to make sure the gift would be really big. Striking while the glow of admiration for the retiring conductor is hot, they are asking his fans to show their appreciation to the tune of \$200,000. The plan is to add this sum to a reserve of \$50,000 to form the Serge Koussevitzky Fund. The new fund will be for emergencies. It will be different from the endowment fund, for only the income of that fund is expendable, whereas both the principal and the income of the new fund will be available to the orchestra in the event of any sudden need of money.

—*New York Times*, November 7, 1948.

. . .

ORCHESTRA TO BROADCAST

It will be remembered that one of Henry L. Higginson's primary intentions when this Orchestra gave its first concerts was to make its music available to the widest possible audience. This he did in pre-radio days by opening the final rehearsal each Friday afternoon to all who paid a small admission fee at the door. It is now many years since the Friday afternoon "rehearsals" have become in every sense concerts, retaining something of their original purpose only in the "rush" line in the second balcony. The actual rehearsals of the Orchestra are held behind closed doors.

Dr. Koussevitzky has agreed to submit a half hour of the Orchestra's re-

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hearsal each Monday to be broadcast. The rehearsal will be on the network of the National Broadcasting Company from 1 to 1:30, beginning next Monday, November 22 (on local station WBZ). The rehearsal will proceed in the usual way with occasional interruptions and repetition of a phrase by the orchestra according to the audible directions of the conductor. These broadcasts are designed to give music lovers and especially students the opportunity to observe a great orchestra and its conductor actually at work. The rehearsal broadcasts will continue into the summer, including the Pops and Berkshire Festival series.

In addition to the Boston Symphony broadcasts there will be a weekly series by the Pops orchestra each Sunday from 5:30 to 6:00 P.M., E. S. T., over the same network. Arthur Fiedler will conduct. This series will begin on December 12 and will be given under the sponsorship of RCA Victor.

The two series of broadcasts are in effect the renewal of an old and well-remembered association. Concerts were also broadcast by the National Broadcasting Company in the years 1935, '36, and '37.

. . .

HONOR FOR RICHARD BURGIN

In recognition of Richard Burgin's efforts in behalf of the music of Gustav Mahler, he is awarded this week the Mahler medal by the Bruckner Society of America. The medal, which bears the inscription, "My time will yet come," was designed by Julio Kilenyi. Among the holders of the Mahler medal are Koussevitzky, Ormandy, Reiner, Walter, Rodzinski, and Mitropoulos.

. . .

ORCHESTRA OPENS ITS NEW YORK SEASON

Olin Downes, N. Y. Times, November 11, 1948

There is no use to claim infallibility. It may be unconscious favoritism toward an orchestra with which we grew up. But it is the inescapable conclusion, and to the best of this deponent's knowledge and belief, after hearing brilliant performances in preceding weeks by other symphonic ensembles, that there is no other orchestra in the country which for finish, glow of tone and distinction

of style equals the Boston Symphony.

This orchestra gave its first New York concert of the season last night in Carnegie Hall. Dr. Koussevitzky started his program with the first score that he interpreted when he came to America at his opening concert October 10-11, 1924, in Boston's Symphony Hall. The orchestra, as all know, was then a body of historic distinction. No doubt it played Vivaldi's D minor Concerto Grosso beautifully at the time. But one does not believe it could have played as beautifully as it did last night. Dr. Koussevitzky has been at work upon it for twenty-four years. There is no string tone like it for vibrancy, transparency and luster.

Some think that Dr. Koussevitzky pitches his strings too high and thereby gains a spurious brilliancy. It is too bad, but we fear that if this is the reason, other conductors will have to adopt a similar pitch, and we are far from certain that this device would in itself secure the Boston Symphony standard of tone-quality. From the first sound onward the performance of Vivaldi's music was a feast to the ear and the understanding.

It is not improbable that Dr. Koussevitzky, with memories crowding him close, and at the beginning of his last season with the orchestra to which he has contributed so much, put his last ounce of effort into securing maximum results on this particular occasion. But he has never spared the last effort to gain his artistic end. Whatever the conditions and motivations, he set forth the noble simplicities of Vivaldi music with a mastery and a beauty that will long be remembered.

The program was of familiar music, as too many programs seem to be today, with the single exception of the recently composed "Symphony for String Orchestra," with trumpet obbligato, by Arthur Honegger. This was played here last season and met with a generally cold reception. One might recall in this connection Beethoven's growl when it was remarked that the "Eroica" symphony was a hard nut to crack — or words to that effect, "because it is so much better than the others." Mr. Honegger's symphony for strings is the greatest and the most intense music that he has produced. It seeks no exterior effect, as most of his scores do. It is very dark and very tragic in the first two movements.

Composed in Paris during the period of the German occupation, it has all the emotional connotations of that place and time. The dolorous "ostinato" figure for

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the strings heard soon after the beginning haunts the whole of the opening movement, as a thought, an agony, that persists and cannot be laid aside. The slow movement is yet more somber, mounting, in a dramatic crescendo, to an extraordinary climax of grief. The triumph of the finale, music of wild rejoicing, with the trumpet sounding the chorale in the final pages, appears to complete the unmistakable emotional scheme of the work.

Coupled with all this is the drastic simplicity, starkness, concentration of the writing; the power and logic of the counterpoint, linear and harmonic; the drama of the tonal forces involved. The antagonists are invisible; the crisis is that of Armageddon. A most masterful score; one that will make its way slowly because of the unpretentiousness and also unpicturesqueness of the writing; one that bites deep and that will long endure because of its emotion and sincerity.

A performance of exemplary finish was that of the Brahms Variations on the Theme of Haydn Variations. For our own part we have preferred a more rugged reading, and in places a more muscular tone. In the introduction of Beethoven's Seventh Symphony, which ended the concert, there was a corresponding wish that the swinging figure given various wind instruments and set against the ascending strings, had been more clearly articulated. The passage is none too well balanced in the score. Aside from such detail, the performance of one of the best known of all symphonies was the climax of the occasion. An interpreter does or does not comprehend, is or is not caught up and fired by the greatness of Beethoven. This reading comprehended and companioned him. The grandeur of the form was ever present. The pulse of life throbbed in every measure. The beauty of the world was there.

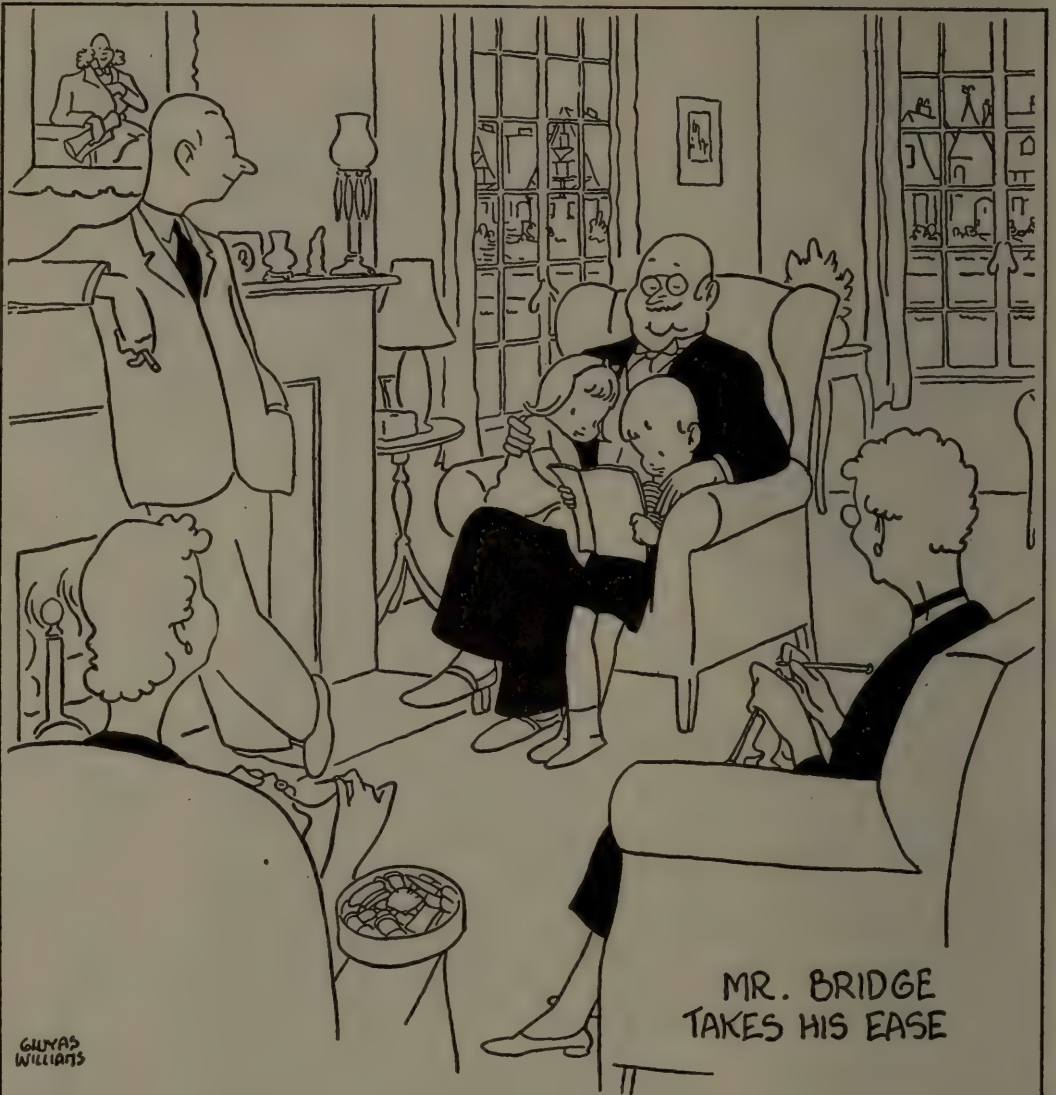
The program annotator tells the delicious story of the Leipzigers who on hearing the Seventh Symphony for the first time concluded that only a drunkard could have written the first and last movements! Is it perhaps the highest tribute we can pay Dr. Koussevitzky, whose repertory traverses the whole of orchestral literature from the seventeenth century to today, who has headed every new movement in composition that has manifested itself in his life-time — that at the climax of his experience as a man and artist he finds the headiest of draughts to be Beethoven's Dionysiac brew?



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Sixth Program

FRIDAY AFTERNOON, NOVEMBER 19, at 2:30 o'clock

SATURDAY EVENING, NOVEMBER 20, at 8:30 o'clock

RICHARD BURGIN *Conducting*

HAYDN.....Symphony in E-flat, No. 99

- I. Adagio; Vivace assai
- II. Adagio
- III. Menuetto (Allegretto)
- IV. Vivace

INTERMISSION

MAHLER.....Symphony No. 5 in C-sharp minor

Part I

- (1) Trauermarsch
- (2) Stürmisch bewegt

Part II

- (3) Scherzo

Part III

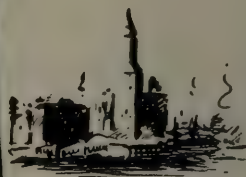
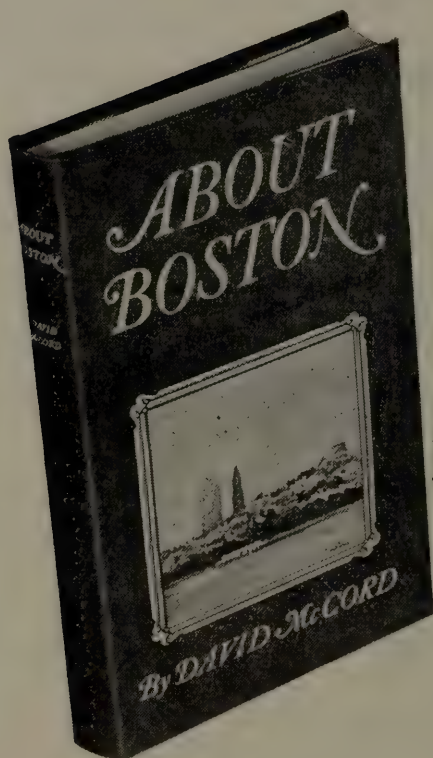
- (4) Adagietto
 - (5) Rondo Finale
-

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SYMPHONY IN E-FLAT MAJOR, No. 99 (No. 10 OF THE
LONDON SERIES)

By JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony was the tenth of the series of twelve which Haydn composed for performance in London for the concerts of Johann Peter Salomon.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

The first performance in Boston was by the Harvard Musical Association on February 1, 1872, Carl Zerrahn conductor. It was performed at the Boston Symphony concerts on January 30, 1886, under Wilhelm Gericke, and by Dr. Koussevitzky, October 22, 1926, February 21, 1936, and December 3, 1937.

THIS symphony was designed by Haydn for his second visit to England, written in Vienna in 1793 in the interval between his two journeys to the British capital, and duly performed in London in 1794 or 1795. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which he arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public had late-coming habits) that the new piece should be played always at the beginning of the second part of the programme. When each particular symphony was played it is usually impossible to tell, for



the programmes simply state: "New Grand Overture (Symphony)," or "Grand Overture (Symphony) mss." There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "larmoyant passages" in their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life — the symphony and the string quartet. The second of the London symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called "Clock," "Drum Roll," and "Military" symphonies.

As almost without exception in his London symphonies, Haydn opens this one with a reflective and free adagio, no pompous or ceremonious portal, but tender and mysterious, foreshadowing Beethoven. The principal difference, in this case, is that instead of leading the hearer by a subtle transition into the main body of the movement, Haydn dismisses the introductory mood with not so much as a gesture, as he breaks into the sprightly theme of his *vivace assai*. The second theme is for violins and clarinet, an instrument which takes its place

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in these later symphonies. The development progresses through cham-eleon-like modulations with a wit and daring which almost equals the whimsical fancy and legerdemain of the *finale*. The adagio, in G major, opens with a theme for the first violins, *cantabile*, which is ornamented with passages in the wood winds, the flutes predominating. The second theme is inseparable from the elaboration of sixteenth notes upon which its sustained songfulness subsists. This is a low movement of lyric intensity with aspects of nineteenth-century romanticism, and there is a passage in stormy triplets which again almost makes one exclaim "Beethoven!" There is a lusty minuet, *allegretto*, based upon a simple descending chord of E-flat. In the trio the oboe, *cantabile*, is combined with the strings. The final rondo, *vivace*, brings a more independent and distinct use of the various wood wind voices. There is the characteristic pause of suspense upon the main theme, slowed to *adagio* and played by the first violins, before the coda.

Writing of Haydn in the Oxford History of Music, W. H. Hadow considers that "the twelve symphonies which he wrote for Salomon are not only the greatest of his orchestral works, but those also in which we can most clearly trace the effect of his intercourse with Mozart. Dr. Pohl especially notes the influence of the Jupiter Symphony both in the richer orchestration and in the freer uses of episode and incident:



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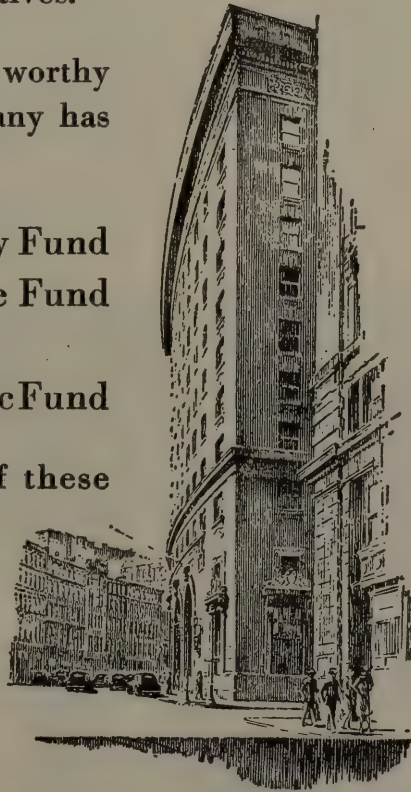
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Haydn found much to interest him in England. He even had an affair of the heart. Mrs. Schroeter, whom Pohl refers to as Haydn's "*Herzensfreundin*," was sixty when Haydn knew her in London, but age had not extinguished the fires of romance. She was the widow of John Samuel Schroeter, the Queen's music-master. This lady took piano lessons from Haydn, received the inscription of three trios, and exchanged tender letters. In one of them she went so far as to say: "Truly, dearest, no tongue can express the gratitude which I feel for the unbounded delight your music has given me. . . . You are dearer to me every day of my life." Haydn was moved to reflection in his old age. Once he said of Mrs. Schroeter, pointing to a bundle

* Mr. Hadow discusses the "folk" aspect of Haydn's music in his book, "A Croation Composer: Notes toward the study of Joseph Haydn."



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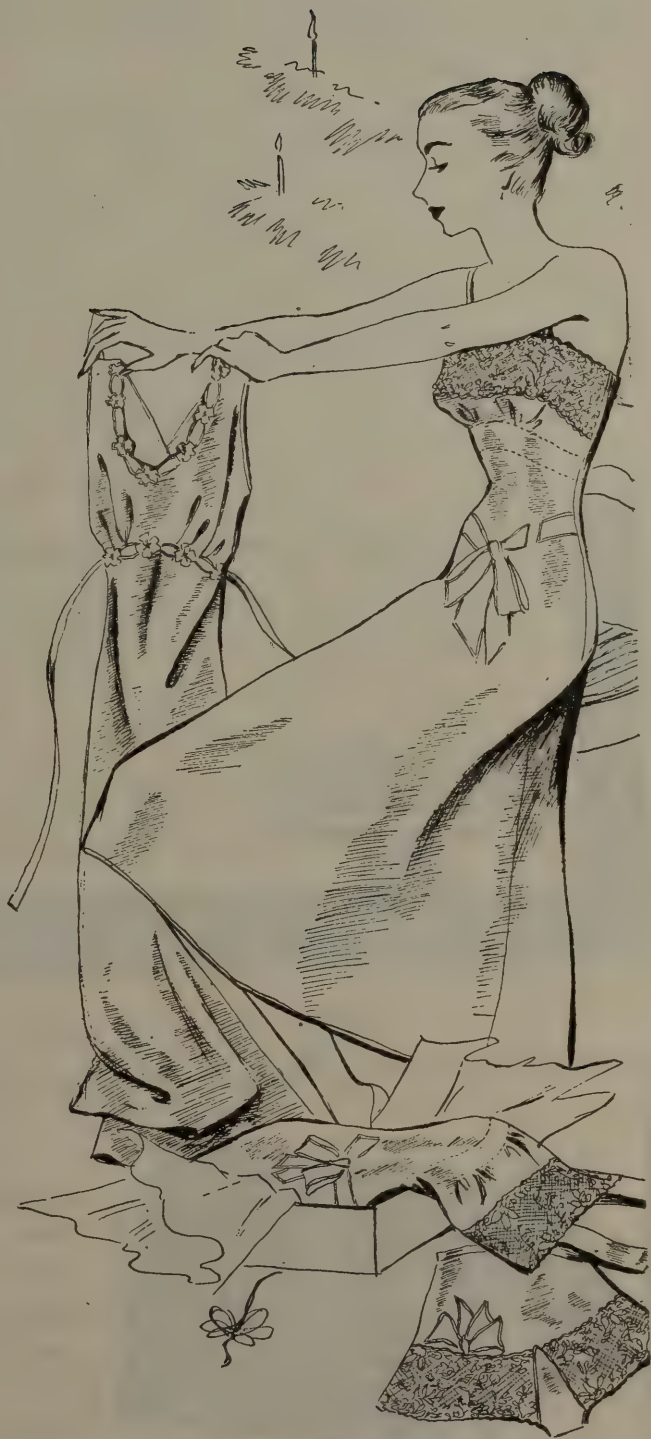
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of her letters: "Those are from an English widow who fell in love with me. She was a very attractive woman and still handsome, though over sixty; and had I been free, I should certainly have married her." It can be doubted whether Haydn's shrewish wife in Vienna, his "Xantippe," as he referred to her, would have been much concerned about an English romance. She knew her rights and would have been ready to exact them. She wrote to London asking for money to buy a house which had taken her fancy and in which she would like to spend her "widowhood." Haydn, returning to Vienna, bought the house himself and lived to dwell in it as a widower, surviving his wife by nine years.

Haydn gave as a reason to the King, who pressed him to make his home in England, that he had a wife at home who could not cross the Danube, much less a continent and stormy sea. If the King believed in the sincerity of this excuse, posterity does not. There is evidence that Haydn found plenty of feminine charm to beguile his stay in England. Visiting houses innumerable, he often gave lessons to the hostess or her daughter, sometimes cementing the friendship with a dedication. There was a Miss Brassey, whose father's country house he often visited, and a Mr. Shaw, whose wife he estimated in his diary as "the most beautiful woman I ever saw." He

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contradicted himself by noting on a piece of music in his possession that it was "by Mrs. Hodges, the loveliest woman I ever saw, and a great piano player." There was a Mrs. John Hunter, who wrote the words for his English canzonets, and Lady Charlotte Bertie, to whom he dedicated half of them. He was so delighted with the seventeen-year-old bride of the Duke of York, a Prussian princess, that he allowed her to sit beside him at the clavier as he led his symphony. "She is the most charming lady in the world, is very intelligent, plays the piano and sings very agreeably. The dear little lady sat near me and hummed all the pieces, which she knew by heart, having heard them so often in Berlin." But the most ardent flame upon his list was Mrs. Schroeter, to whom a trio was dedicated. And upon the composition of Mrs. Hodges, found among his papers, he had inscribed in a faltering hand: "*Requiescat in pace!* — J. Haydn."



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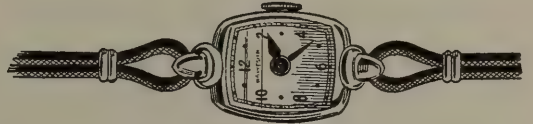
(Quoted from "The Orchestra in England")

by REGINALD NETTEL — Jonothan Cape, London)

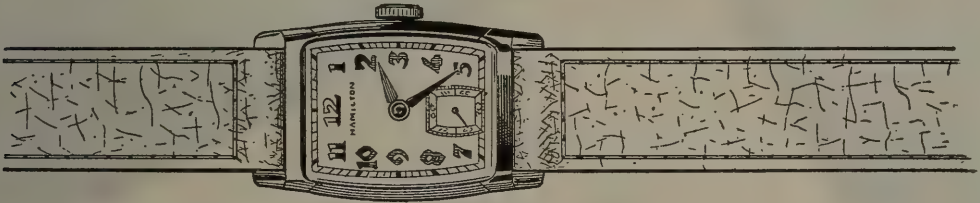
WHEN Haydn arrived in London in 1791, he stepped out of an environment where he had been a superior kind of domestic servant into one where he was a 'good commercial risk'. All the familiar forces of competitive business were brought to bear by his employer Salomon on his potential value as a popular composer of the best type. He was advertised in the newspapers, overwhelmed with

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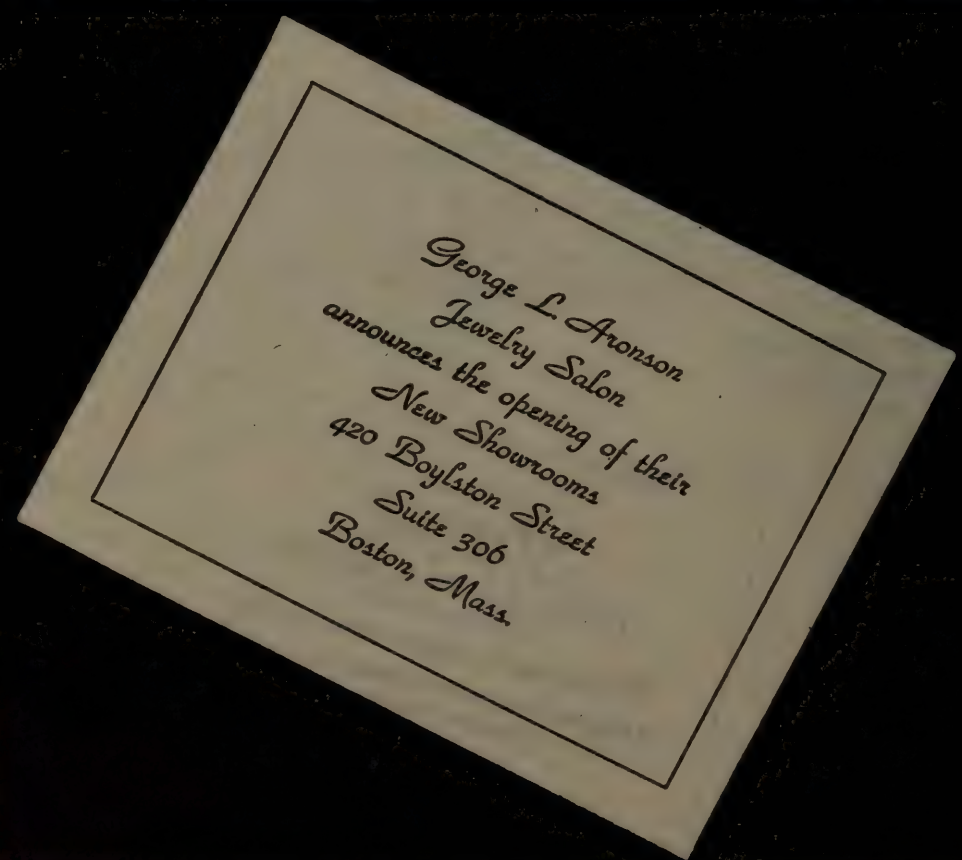
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social introductions, and accepted into learned associations with honour. His personal reactions to this strange life have been related by numerous biographers; they show him to be a man of simple tastes and simple honesty, seeking to escape from the noise of London streets and the distractions of innumerable social functions to the seclusion necessary for his work of composition, but drawn back again constantly by his associates in order to satisfy the public demands for his appearance.

It was not all unbiased, this honour paid to Haydn; Salomon had agreed to pay him £50 for each of twenty performances, and had to make a profit for himself after defraying all other expenses. In addition, Haydn was to have the proceeds of two benefit concerts at each of which £200 was guaranteed to him. It was not to be expected that business rivals would make Salomon's task an easy one, yet the course of events shows that the fight was decided by a conflict of artistic and social forces rather than by purely financial interests.

London's musical supporters were divided into two groups — the conservative and the progressive. The former centered round the Concert of Antient Music and the Italian opera, which had now been transferred to the Pantheon, after the destruction by fire of the King's Theatre in 1789; the progressive faction centered round the Profes-



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sional Concert, and Salomon. Gallini, who had tried to persuade Haydn to write an opera for a new opera house he was to open in the Haymarket, came into the fight as a business competitor of Salomon, involved willy-nilly in the social and artistic complications of the affair, but having to make the best bargain he could in his own financial interests.

King George III was a staunch supporter of the Concert of Antient Music; the king, too, held the view that a second opera house was unnecessary, so the Lord Chamberlain refused Gallini a license. This in turn frustrated Salomon's plans, for he had engaged two of Gallini's vocalists, Cappelletti and David, for his first Haydn concert. Cappelletti and David were under contract to Gallini not to sing in public before the opening of the new opera house, and Gallini held them at first to this contract. Salomon had therefore to postpone Haydn's first symphony concert until these singers should be available. Meanwhile Salomon's opponents made the most of the delay. The newspapers jibed at German musicians who came to this country with a great flourish of trumpets to 'charm the money out of the pockets of John Bull'. They did not hesitate to suggest that Haydn had met with little recognition in his own country, and would probably prove inferior to such players as Cramer and Clementi. Gallini,

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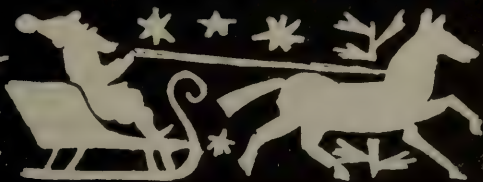
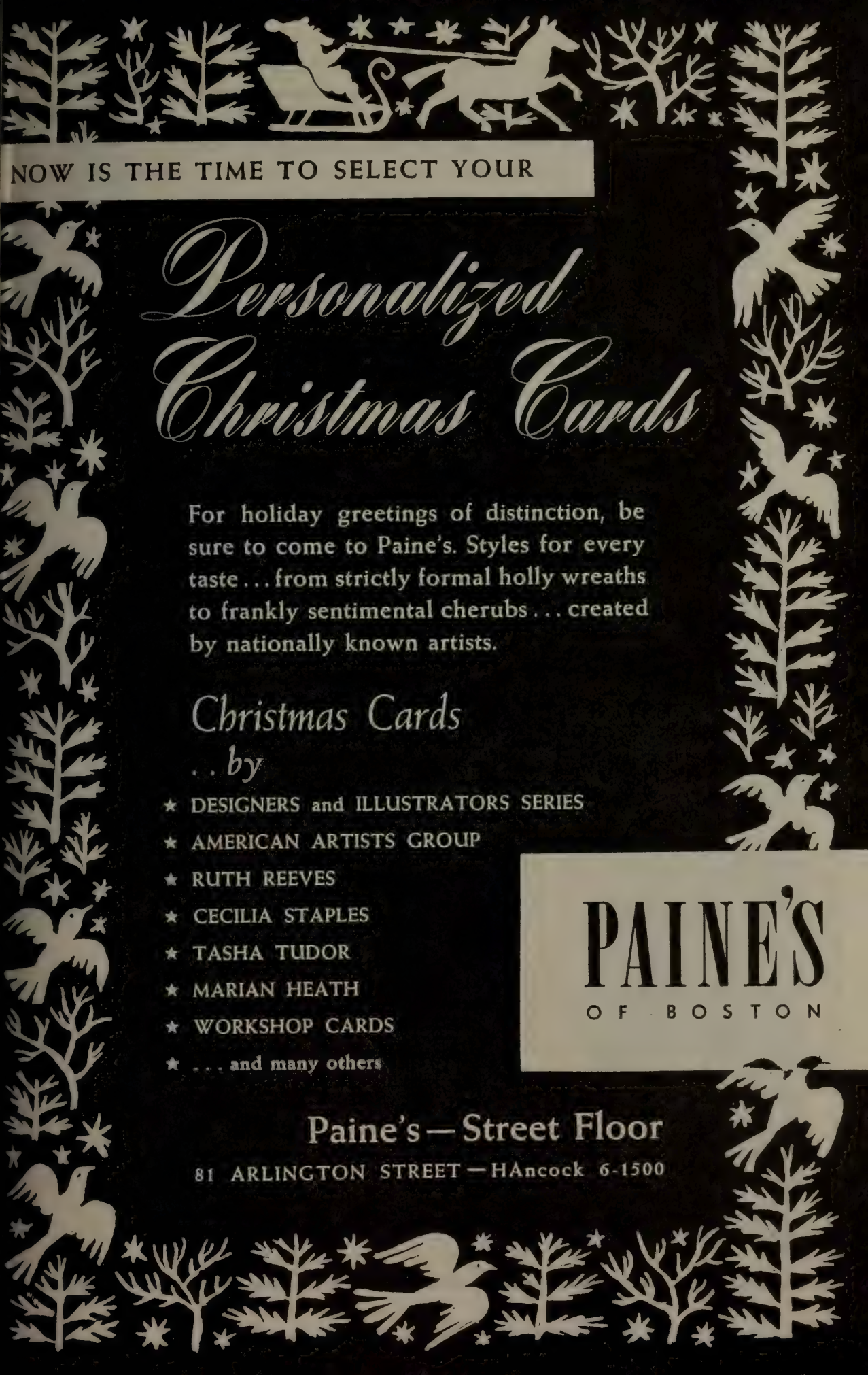
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finding himself opposed by Salomon's enemies, made common cause with him; he applied for a licence for 'entertainments of music and dancing' instead of opera, released David from his contract so that he could appear on March 11th 'whether the Opera House was open or not' and engaged Haydn, Salomon, and his orchestra to appear at concerts in his new premises. So, after much delay, Haydn was allowed to prove his worth to the public.

Salomon's orchestra for the Haydn concerts was of good strength, varying in size from thirty-five to forty players, led by Salomon himself, with Haydn presiding at the keyboard. This orchestra, playing in the Hanover Square Rooms, which measured ninety-five feet by thirty-five feet, was the largest Haydn had ever had at his disposal.* The opening concert used an orchestra of 16 violins, 4 violas, 3 'cellos, 4 basses, flutes, oboes, bassoons, trumpets, and drums, for the Symphony in D, No. 93, which was enthusiastically received, and the slow movement encored, greatly to Haydn's satisfaction, for such an honour was rarely given to an instrumental movement.

*Larger orchestras had played Haydn's symphonies, e.g. the 'Oxford' Symphony was written for the Concert Spirituel (60 players) but Haydn did not conduct it in Paris.

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There was good reason for the honour. Apart from the merit of the symphony, there was the quality of its performance, which Haydn had striven to bring up to the standard of his own orchestra at Esterhaz. Whether he did this or not will never be known, but Dies records in his *Biographische Nachrichten von Joseph Haydn* how the composer behaved at his first rehearsal with the Salomon orchestra. The first three notes were played much too loudly for Haydn, who promptly stopped the orchestra and called for less tone. Three times he did this without getting a satisfactory result. Then Haydn heard a German player whisper in his own language to his neighbour: 'If the first three notes don't please him, how shall we get through all the rest?' Haydn gave up trying to explain in speech, borrowed a violin, and demonstrated the tone he wanted to be produced. After that he had no more trouble with the passage. . . .

The cost of maintaining a private orchestra and a composer able to produce up-to-date music on request was considerable. So long as Haydn and Mozart were experimenting with strings, harpsichord, two oboes and two horns, the resources at their disposal were ample, and Haydn was exceptionally fortunate under Prince Nicolaus Esterhazy, for he was able to add flutes, trumpets, and drums, bringing his orchestra up to a total of twenty-six players. The time came, however, when the technique of orchestration reached maturity under these

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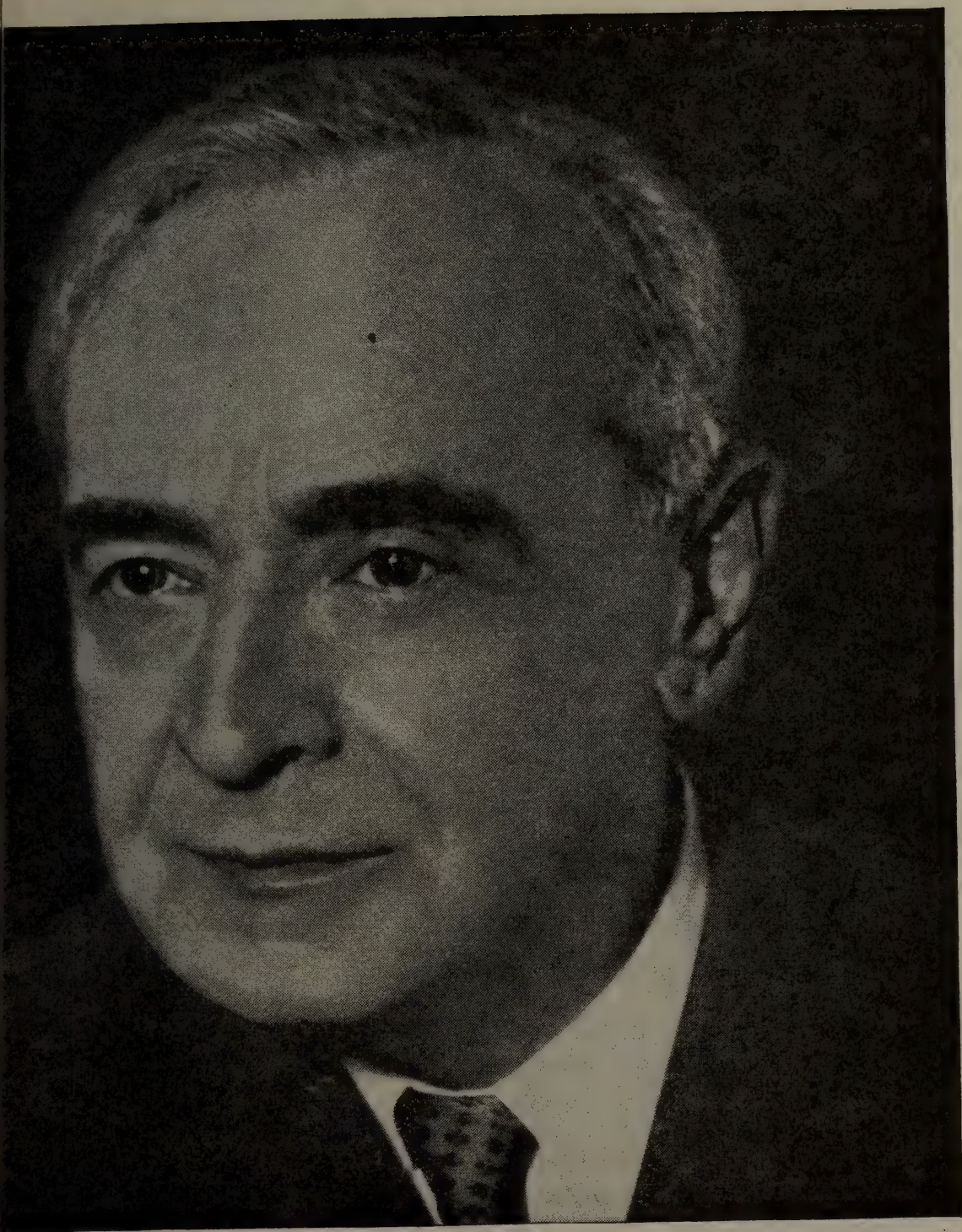
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masters; the harpsichord was no longer necessary to hold together the harmonic structure of an orchestral composition, for the full choir of strings was balanced by a full choir of wood-wind and brass. . . .

Haydn's contribution to symphonic progress lay in his flexibility of expression. The use of wood-wind instruments was at last freed from the conventional splitting up of forces into *concertino* and *ripieno*, as they had been in the *concerti grossi*. Now the instruments intermingled in ever-varying proportions, acting sometimes as soloists and the next moment blending with the others in the instrumental choir. The long singing style of Haydn's slow movements, ornamented in a style that relied on variation of solo tone-colors far more than on the flexibility of the players' digital technique, was the feature that attracted most the attention of the Londoners, but later admirers have thought more of Haydn's spirited rustic finales, his harmonic surprises and his transformation of the stately minuet into the jocular scherzo. The twelve Salomon symphonies are the foundation of the popular modern conception of a Haydn symphony: they, almost alone of his symphonies, are remembered.* Yet their superiority over his earlier works in this form is so marked that the decline of his apprentice and journeyman efforts before the splendour of his master works is

*And, of course, the 'Oxford' Symphony.

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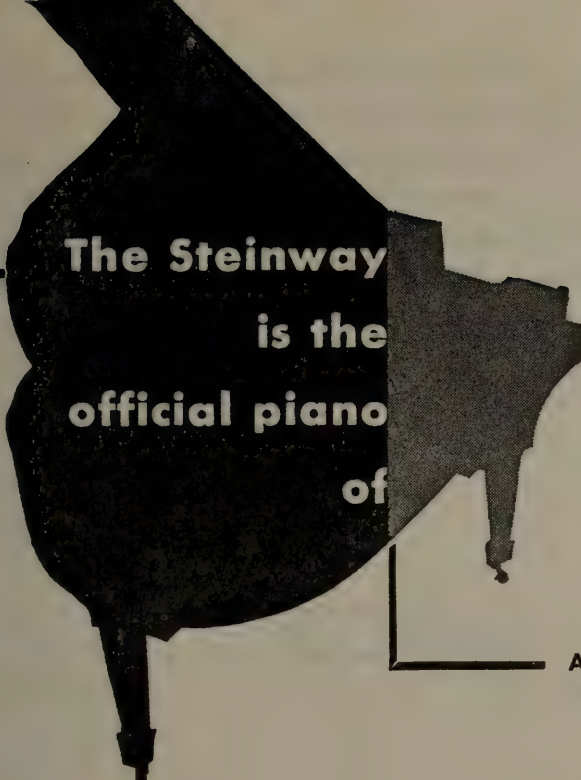
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no cause for surprise. In them and the last symphonies of Mozart the glory of the eighteenth century shone at its brightest. The urge for formal perfection had been satisfied, but in the moment of this satisfaction a new need had become evident. It had been there all the time, but the intellectual fashions of an 'age of reason' had obscured the end to which their search for formal perfection was aimed.



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ENTR'ACTE
GUSTAV MAHLER AND HIS FIFTH SYMPHONY
By LEONARD BURKAT

SIR WALTER SCOTT has earned a good character in the history of literature by his devotion of the income from six years of writing to paying off the debts of his publishing firm. That Gustav Mahler once felt called upon to act similarly — albeit on a smaller scale — has only recently become known.

The success of Mahler's Third Symphony at Krefeld in June 1902 had brought him a flattering offer of publication of the new symphony on which he was then at work — his fifth. "I have received the enclosed letter from Peters Edition in Leipzig," Mahler wrote to his solicitor, "one of the most important music publishers in the world. Please give me an idea of what I ought to do now. I may get as much as 10,000 florins for it." Bruno Walter has recently estimated Mahler's payment for the Symphony at about 15,000 marks. But the Fifth Symphony, Walter wrote in his memoirs, "marked the beginning of Mahler's use of a more highly developed polyphonic style that confronted his technique of orchestration with new problems. The Cologne premiere of the Symphony revealed that these problems



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had not been solved. Somehow the web of voices did not sound with the intended clarity and I could not help confirming Mahler's unfavorable impression. He decided at once upon his course: he would reorchestrate his whole symphony. He returned the money, which was needed for correcting and reprinting the material, to the publisher and spent months of arduous work in rearranging almost the entire score. Thus a considerable part of his worldly reward was sacrificed to the demands of spiritual purity."

A sense of insecurity and dissatisfaction in Mahler that may be deduced from his affection for the juvenile folk poetry of *Des Knaben Wunderhorn* and from the persistent naivete of his musical materials is seen clearly in his continued attempts to improve his symphonies. "From the Fifth onward," Alma Mahler wrote in her book of memoirs of her husband, "he found it impossible to satisfy himself; the Fifth was differently orchestrated for practically every performance; the Sixth and Seventh were continually in process of revision." Mahler took so seriously his privilege of revision that when negotiating a new contract with his Vienna publisher a year before his death he instructed his attorney that "the matter of 'retouching' must be specified. The publisher must agree, first, to make corrections in all the engraved plates — both scores and parts; and second, so long as material already



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printed is offered for sale, to have my changes put into the scores and parts in stock."

When Mahler retired to his summer cottage at Maiernigg in 1902 he had completed the first two movements of the Fifth Symphony and had sketched out the rest. As he worked on the last three movements he handed the pages of manuscript to his wife, who wrote out the fair copy in her own hand. Then, the summer over, the Fifth had been completed and there remained only the orchestration to finish during the long winter months in Vienna.

By the following autumn the work was done and Mahler was trying to arrange for a performance. He wrote to the Leipzig critic Arthur Seidl on September 23, 1903, "You will be glad to know that my Fifth is being copied already. I still don't know where it will have its first performance. Nikisch could have it for Berlin, but I have no confidence in my success with the hostile press there." A few days later the matter had been settled and he wrote to Seidl again, "I cannot help letting you know that my Fifth Symphony will have its first performance in Cologne on October 18. I haven't found out yet what the public is like there, but I should like to have a few people like you in the audience."

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Early in 1904 a reading rehearsal with the Vienna Philharmonic revealed a great deal of overwriting. With bold strokes of a red crayon Mahler crossed half the percussion instruments from the score. Here began seven years of service in the improvement of the Fifth. In the first weeks of October, 1904, Mahler presented his new production of *Fidelio* at the Vienna Opera and left for Cologne to prepare the performance of his new symphony. Doubts and dissatisfaction are evident in a letter to his wife dated October 16. "Today was the first rehearsal! It went off tolerably well. The Scherzo is the devil of a movement. I see it is in for a peck of troubles! Conductors for the next fifty years will all take it too fast and make nonsense of it; and the public — what are they to make of this chaos of which new worlds are forever being engendered, only to crumble into ruin the moment after? What are they to say to this primeval music, this foaming, roaring, raging sea of sound, to these dancing stars, to these breathtaking, iridescent and flashing breakers? Oh that I might give my Symphony its first performance fifty years after my death!" But when he had taken his work before the public at an open rehearsal, he reported, "An excellent performance. Audience breathlessly attentive — even if dazed by the first movements."

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Yet after the performance and even until a few months before his death, Mahler was never quite satisfied with the work. In 1905 he wrote to Mengelberg that he was making "many important changes." In 1906 he "retouched" it again both before and after he conducted it in Amsterdam. Two years later in Vienna there were even more changes. Soon after he was writing to his manager, "I have newly revised my Fifth and should like to have an opportunity to perform this quasi-novelty." And when a performance in Munich was arranged, Mahler demanded "the basic condition that the orchestra be a very good one — especially the first horn and first trumpet — and I must have the necessary number of rehearsals, which ought to be five" — for at each rehearsal there were to be new changes.

In his later years Mahler himself came to realize that in the time of the Fifth Symphony his style had begun to change as he approached a new musical maturity. To the last letter in his published correspondence, written on February 8, 1911 and addressed to the conductor Georg Göhler, he added this postscript: "I have finished the Fifth. I actually had to reorchestrate it completely. I don't understand how I could have gone so completely astray — like a beginner. Evidently the routines I had established with the first four symphonies were entirely inadequate for this one — for a wholly new style demands a new technique."



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SYMPHONY NO. 5, IN C-SHARP MINOR

By GUSTAV MAHLER

Born at Kalischt in Bohemia, on July 7, 1860; died at Vienna on May 18, 1911

Mahler completed his Fifth Symphony in 1902. It was first performed at a Gürzenicht concert in Cologne, October 18, 1904, under his own direction. The first performance in the United States was by the Cincinnati Orchestra under Frank von der Stucken, March 25, 1905. The first performance in Boston was by the Boston Symphony Orchestra, February 2, 1906. Wilhelm Gericke, who conducted, gave the work its first New York hearing on February 15, and repeated it in Boston on February 23. The symphony was performed here under Dr. Muck's direction April 18, 1913, November 21, 1913, and February 27, 1914. Dr. Koussevitzky revived it October 22, 1937, repeated it March 4 of the same season, and March 1, 1940.

The Symphony is scored for four flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons and contra-bassoon, six horns, four trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals, triangle, glockenspiel, tam-tam, harp and strings.

It was published in 1904.

GUSTAV MAHLER composed his Fourth Symphony at Maiernigg on the Wörthersee in the summer of 1900. During the two summers following, at his little cottage in this idyllic spot of Carinthia which



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has inspired great music at other times, he worked upon his Fifth Symphony and likewise set five songs from Rückert, and two of the "*Kindertotenlieder*." The Fifth Symphony was completed in the summer of 1902. It was in March of that year that he married Alma Maria Schindler.

The Fifth Symphony, in Mahler's own words, marked a new departure in his life as an artist. Experienced as he was in the technical handling of an orchestra through his conducting and through the magnificent scores he had already written, the Fifth seemed to require a reconstitution of his instrumental forces. He was not satisfied with it, and twice revised the orchestration (the first revision is used in this performance).

The Mahler enthusiasts may well have looked for an elucidation of the Fifth Symphony when it appeared. The introductory "funeral march" had a character and suggestion obviously far different from some outward ceremonial; the scherzo, with its wild abandon and the affecting adagietto, seemed to have some definite motivation.

Bruno Walter, than whom no one has had a more intimate comprehension of Mahler the artist, warns us quite specifically in his personal and revealing monograph on Gustav Mahler* against looking for any programme in the Fifth Symphony or the two that follow. He finds each of these more than anything else "a further intensification of the symphonic idea." The first four symphonies had each had their text or their pictorial images. Taking up the Fifth, Mahler

* Kegan Paul, Trench, Trubner & Co. Ltd., London, 1937.

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showed a marked change in the course of his musical thinking. "He has had enough now of struggling with weapons of music for a philosophy of life. Feeling strong and equal to life, he is now aiming to write music as a musician.

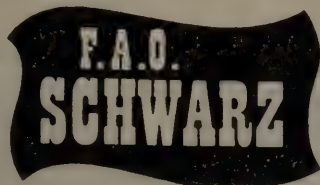
"Thus the Fifth Symphony is born, a work of strength and sound self-reliance, its face turned squarely towards life, and its basic mood one of optimism. A mighty funeral march, followed by a violently agitated first movement, a scherzo of considerable dimensions, an adagietto, and a rondo-fugue, form the movements. Nothing in any of my conversations with Mahler and not a single note point to the influence of extra-musical thoughts or emotions upon the composition of the Fifth. It is music, passionate, wild, pathetic, buoyant, solemn, tender, full of all the sentiments of which the human heart is capable, but still 'only' music, and no metaphysical questioning, not even from very far off, interferes with its purely musical course. On the other hand, the musician was all the more diligently striving to increase his symphonic ability and to create a new and higher type."

When this symphony was performed in Berlin and in Dresden in 1905, there were the usual expectations of elucidation from the composer, but the composer had become more wary than ever of verbal explanations. No analyses or descriptions of any sort were to be found in the printed programmes. The composer did not remain adamant on this point. Analyses of the Fifth Symphony, and elaborate ones, appeared in print before and after 1905 — without recorded



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protest from Mahler. On composing his First Symphony (and also his Third) he had hoped to assist the public mind in following the paths of his free-reined imagination by allowing titles to the movements which were printed at early performances. When he found, as other composers have, that such signposts usually divert well-intentioned but literal souls into verbal thickets where the music itself is all but lost from sight, he withdrew these titles. If the listening world could have found a liberation of the imagination in the writings of E. T. A. Hoffmann, as Mahler did in composing his First Symphony, they would have grasped at once the roaming, fancy-free spirit of that work. Did not Hoffmann himself say, through the mouth of his Kreisler: "Music opens for man an unknown continent, a world that has nothing in common with the exterior world of sense that surrounds it, and in which he leaves behind all determinate feelings in order that he may give himself up to indescribable yearning"?

There had been the same difficulty with the philosophic, the symbolic implications of the Second Symphony or the Fifth. A truly sympathetic understanding of the Second must derive from the music as a personal expression of Mahler, rather than from the bald refer-

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ences of the sung text to "death" and "resurrection." Bruno Walter wrote: "If we understand the titles Mahler gave his works in the mystical and only possible sense, we must not expect any explanation of the music by means of them; but we may hope that the music itself will throw the most penetrating light upon the sphere of emotion which the titles suggest. Let us be prudent enough to free these titles from an exact meaning, and remember that in the kingdom of beauty nothing is to be found except '*Gestaltung, Umgestaltung, des ewigen Sinnes ewige Unterhaltung*' (Formation, Transformation, the Eternal Mind's Eternal Recreation). Should we attach to those programmatical schemes fixed names, the 'transformation' would prove us wrong in the next minute. We must not think of that 'which the flowers of the meadow tell' [Third Symphony], but of everything that touches our hearts with gentlest beauty and tenderest charm."

Not only did the general public fail to achieve this enlightened approach — the annotators and guides (sometimes self-appointed) did not always achieve it. At the time the Fifth Symphony was being performed without verbal aid to the inquisitive listener, Mahler made a

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speech on the subject of explanations, which was reported by Ludwig Scheidermair. It followed a performance of the Second Symphony by the Hugo Wolf Society in Munich. "After the concert there was a supper, and in the course of the conversation, someone mentioned programme-books. Then was it as though lightning flashed in a joyous sunny landscape. Mahler's eyes were more brilliant than ever, his forehead wrinkled. He sprang in excitement from the table and exclaimed in passionate tones, 'Away with programme-books, which spread false ideas! The audience should be left to its own thoughts over the work that is performed; it should not be forced to read during the performance; it should not be prejudiced in any manner. If a composer by his music forces on his hearers the sensations which streamed through his mind, then he reaches his goal. The speech of tones has then approached the language of words, but it is far more capable of expression and declaration.' And Mahler raised his glass and emptied it with '*Pereat den Programmen!*' "

Mahler knew well the difficulty of "forcing on his hearers the sensations which streamed through his mind" — no less well than the futility of printed descriptions. Fortunate is Mahler's type of artist if

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he can be spared the disappointments of the high-aiming conductor in relation to his audiences. Mahler, constantly upon the conductor's platform, was painfully aware of the distance between his musical visions and the capacity, the inclinations, the receptivity of those that listen in concert halls. He at first thought that his symphonies could be explained and adequately comprehended, and wrote to Arthur Seidl in 1897 of the "programme as a final, ideal elucidation." It was not long before he had to reverse this statement and come to the realization that a programme was more likely to widen a gap, which, in any case, could never be bridged. He was sometimes heaped with applause when he performed his symphonies, but the enthusiasm was probably directed toward the conductor himself, the little man with the burning zeal who got such fine results from the forces he directed, rather than toward his monstrous and perplexing scores. The arduous seasons of conducting opera and concert absorbed the best hours and energies of the creative artist — they did not quite deprive him of that peaceful abstraction, that unconcern with a sluggish world which is the first requisite of the dreamer and visionary, weaving his patterns for his own inner satisfaction.



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Philip Hale, preparing notes for a performance of this symphony in 1906, wrote: "Let us respect the wishes of Mr. Mahler," and refrained from quoting any analysis or description of it. Lawrence Gilman, in his notes for the Philharmonic Symphony Society of New York, concurred with Mr. Hale and likewise allowed the Fifth Symphony to be "listened to without benefit of the annotative clergy." It would seem unnecessary to prolong the abstention indefinitely, and to withhold descriptions which have for many years stood in print for any to read. Individuals have their preferred points of approach. One among the tourists on the rim of the Grand Canyon in Arizona will seek a guide to point out to him some rock which looks like an animal, or the face of an old man. Another finds in the scene a rare opportunity to study the processes of erosion. Still another is content to gaze at a vast and unexampled spectacle of nature, bothering neither with the guide nor the scientist. As for the first two tourists, there would be little use in depriving them of their lesser satisfactions — the one of his freakish resemblances, the other of his rather chilling computations. Neither would become by this a more likely recruit for the grander mood.

Paul Stefan, in his "Gustav Mahler — A Study of His Personality and Work," gives a description of this symphony, warning his reader

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in advance that the interpretation is his own, and that the work has not the slightest trace of a programme. He takes the opening words of one of the lyrics as indicative of Mahler's changed point of view when the outlines of the Fifth Symphony took shape in his mind:

“*‘Ich bin der Welt abhanden gekommen’* (I am lost to the world), that is, not the cosmos, from which music can never escape, but the world in the sense of the Christian, the philosopher — worldliness. The world has lost the artist Mahler, whom she had never possessed; the ‘composer’ who turned into music his perception of earthly and heavenly life has become a ‘tone-poet’; as though, moving in lofty spheres, he has now mastered his own musical language, penetrating into it more intensely, spiritualising it, so that he now no longer needs human language. The soul of him is the same, only he struggles now with other spirits, fixes his gaze upon a new sun; other abysses open before him, he salutes the colder serenity of other planets. It is like a reincarnation upon some other plane of all-embracing life, where only the most charitable, the most chaste, and — the most sorely wounded, can be born again.

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symphonies and some of the later lyrics, as in the Fifth, merely recall a subject of similar mood; on this plane they never become thematic. The struggle is thrice renewed. Then the deepest depths are stirred and a terrible flame lays hold of the artist's whole existence, his past and his future. No gateway can withstand the searching glow of this desire."

"The Fifth Symphony opens with a long, gloomy fanfare in C-sharp minor, which leads into a stern funeral march. A turn into A-flat (G-sharp as dominant of C-sharp). Then an episode of passionate lamenting, with *ostinato* double-basses. The funeral march returns altered, and dies away in a passage that bears a distinct resemblance to one of the *Kindertotenlieder*. A second episode, a variation of the first, and a coda of a few bars only ends the song-like and expository movement. Like a great development of it, the second rages forward. The theme is developed from a viola part of the earlier second episode. Then the secondary section in the episode itself, exactly in the tempo of the funeral march. The repeat after the exposition, which still stands in the small score, is cancelled, and the development begins. It is interrupted by a quotation from the funeral march. In the repeat, the cutting 'ninth' motive of the beginning binds everything together, effaces and displaces the themes. In a new cropping out (so to speak) of the coda, two intensifications into D; at the culmination a chorale, from which the victory of the last movement shines. A close in the minor, will-o'-the-wisp-like. A terrific scherzo

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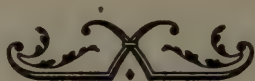
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indicates the turning. In immensity of projection, in harmonic and specifically contrapuntal art, it is something theretofore unheard of, even in Mahler. The melody does not disavow the character of a dance-tune. The fourth and fifth movements also go thematically together. An almost feminine *Adagietto*, scored for strings and harp alone, is immediately followed by a *Rondo-Finale*. This is one of the most complicated movements in Mahler's works. The second principal theme is taken as fugue-subject, and forces ever new motives into the fugue. One of these seems, characteristically enough, to be taken from the song 'Lob des hohen Verstandes.' When the fugue begins for the second time, a counterpoint shows one of the principal themes of the Eighth Symphony. This time the renewed *Adagietto* proceeds from it. A development on the gigantic scale of the whole symphony; third, entirely altered, repetition of the rondo; triumphant finale with the chorale as in the second movement, and a close in D major after exultant whole-tone passages."



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SERGE KOUSSEVITZKY, *Music Director*

October 5, 1948

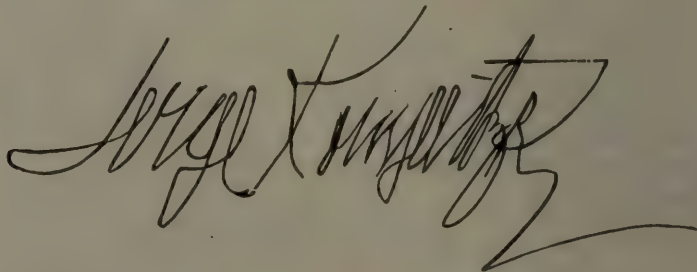
DEAR MR. TAFT:

You have asked how you and other devoted members of the Friends of the Orchestra can express to me in tangible form your "appreciation and gratitude" on my twenty-fifth anniversary as Conductor. Truly there is only one way in which I would wish you to do this — by a gift to the Orchestra, *a big gift*.

World conditions are so uncertain and conditions here are so unsettled that even such an institution as the Boston Symphony Orchestra, with all its maturity, fine traditions and high ideals, is vulnerable. Its permanence should be insured. You and the Trustees will know best how this should be accomplished.

I would consider it the finest of all personal tributes if my friends should take this occasion to give convincing proof that this splendid orchestra to which I have devoted my best efforts for nearly a quarter of a century shall never flounder or fall through lack of adequate financial support.

Faithfully yours,

A handwritten signature in dark ink, appearing to read "Serge Koussevitzky", with a long, sweeping horizontal line extending to the right.

The Trustees take pleasure in adding that the Serge Koussevitzky Anniversary Fund has now been established. Contributions to this Fund may be made by check payable to Boston Symphony Orchestra addressed to Symphony Hall, Boston 15. Gifts to the Orchestra are subject to tax deductions.

Seventh Program

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SATURDAY EVENING, NOVEMBER 27, at 8:30 o'clock

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Andante mistico (with Male Chorus)

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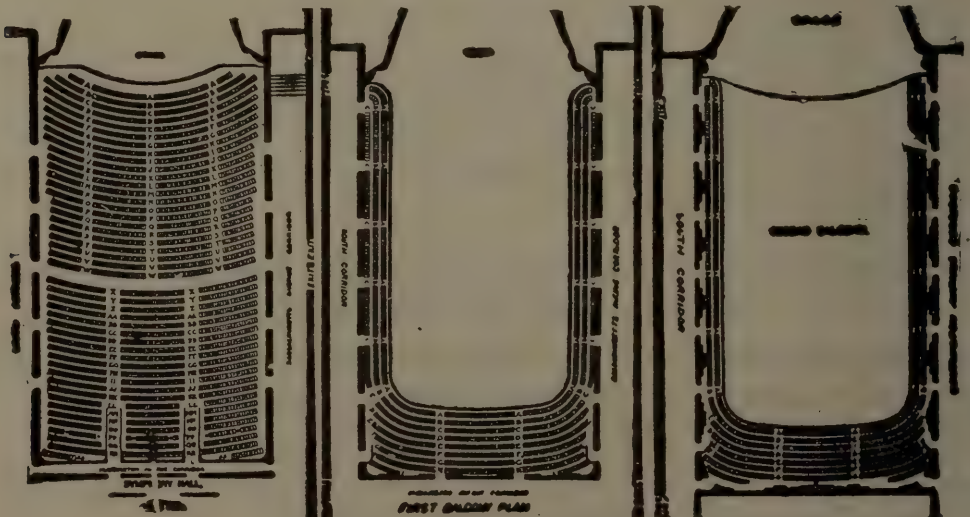
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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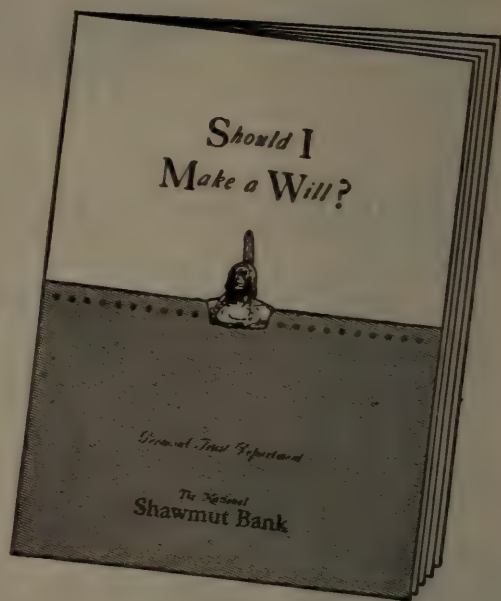
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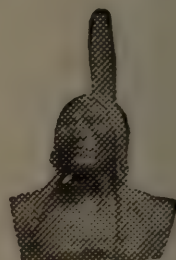
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G. B. S. Discusses

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Boston Symphony Group Launches
Orchestra Fund as Parting Gesture

By IRVING KOLODIN

(*New York Sun*, November 3, 1948)

Serge Koussevitzky's final year as director of the Boston Symphony may be the most memorable of his twenty-five, if a plan announced to the public is realized. With \$50,000 allocated to the fund already, it is the intention of the sponsors to establish a quarter-million dollar Serge Koussevitzky Fund as "a forward step in long-term planning." Friends of the orchestra have been called upon to join in tribute to the departing maestro by contributing to the fund.

The impetus for the drive came from Dr. Koussevitzky himself, when he was asked by Edward A. Taft, first chairman of the Friends of the Boston Symphony Orchestra, how that group could express its "appreciation and gratitude" as the conductor began his twenty-fifth and last season. In a letter made public, the director replied: "Truly there is only one way in which I would wish you to do this — by a gift to the orchestra, a big gift."

As set forth in the appeal for assistance, the trustees propose that "the principal and income . . . shall be devoted . . . to the interests of the orchestra and to its cultural and educational development." Outlining the various sources of income to the orchestra, the statement points out, "In these uncertain times prudent management suggests that our orchestra should have a cushion on which to fall back in a sudden emergency." It then states the intention of the trustees to allocate \$50,000 of unrestricted capital (exclusive of endowment fund, etc.) as the nucleus of the Koussevitzky fund, with a goal of \$250,000. This would require friends of the orchestra, who last year contributed \$60,000, to quadruple their gifts or find like-minded persons to join with them. Oliver Wolcott, current chairman of the Friends of the Orchestra, will be aided by Taft in this effort.

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WE ARE INVITED TO THE REHEARSAL

Everything happens if we only wait. The rehearsals of the Boston Symphony Orchestra which, under the conductorship of Dr. Koussevitzky, have been guarded so rigorously against intrusion, are to be thrown open to the public, and free at that! On Mondays from 1:00 to 1:30 p.m.* the orchestra's rehearsal will be broadcast, with stops and starts of performance for the conductor's impersonal criticism, and finally the playing in full without pause of one or more movements of whatsoever symphonic work is in process of being polished for performance at the regular Friday and Saturday concerts in Symphony Hall.

This is much as if a painter or sculptor let us into his studio to watch him by television at work with brush or chisel, and eventually this musical studio at Symphony Hall may come to us by television also. In any case, here is a hint for the schools, and for more schools than those of music alone, for where else can students have so living a contact with master in the very creative act of his mastery?

Major Higginson's original idea of the Friday afternoon concerts of the orchestra was that these be "rehearsals" open to the public for a reduced fee, and they were long called rehearsals even after they ceased to be such. But there is a point here even more striking than the novelty of this departure in broadcast. For years the public has been interested in the product of artists, their books, pictures, statues, music; but here at last is a public interested in the process itself. Were it not so, such a broadcast would never have been thought of. Would that have been possible even as recently as twenty years ago?

—Editorial, *Boston Globe*,
November 16, 1948.

• •

WESTERN PROGRAMS

Making its annual journey to the midwest next week, this Orchestra, under the direction of Dr. Koussevitzky, will introduce the Sixth Symphony of Vaughan Williams to Pittsburgh and Chicago. In Cleveland, Cincinnati, Ann Arbor, Detroit, and Rochester, the first part of the program will consist of Honegger's Symphony for Strings, Satie's First and Third Gymnopédies (as orchestrated by Debussy) and Prokofieff's

*On Station WBZ: 1:30-2.

Scythian Suite. The second part of this program will consist either of the Seventh Symphony by Beethoven or the First by Brahms.

. .

G. B. S. DISCUSSES ORCHESTRAL BALANCE

(From the *New York Times*,
November 7, 1948)

A music critic before he was a drama critic and playwright, G. B. Shaw has never lost his affection for the tonal art. Nor, for that matter, his capacity for strong opinions trenchantly expressed. In the British press recently there has been a discussion of the texture of orchestral bass, and Mr. Shaw has been taking part in the debate. Here is a letter from him that appeared in *The Times* of London last month:

"It would be a pity to let this correspondence drop without emphasizing the ever-pressing need for remedying the weakness of the orchestral bass. I do not greatly care whether recitativo secco is accompanied by scrapes of the 'cello or by piano or harpsichord. I should rather like to hear the tromba marina; but I shall lose no sleep if I do not. Seventy years ago I filled up the figured basses in Stainer's textbook of harmony quite correctly. Any fool could, even were he deafer than Beethoven.

"What has worried me through all these years is that I could never hear Beethoven's No. 3 'Leonore' Overture as he meant me to hear it; and I never shall until his florid basses can hold their own against the thunder of the full orchestra fortissimo. When his impetuous figuration rushes down from top to bottom of the orchestra, the first half of it rings out brilliantly and the rest is a senseless blare. When the bass should tremble and rattle, nothing is heard but a noisy growl and a thump.

"I have inquired again and again how the bass could be made audible. Elgar thought it could be done by a group of Belgian trombones with five valves which enabled them to play the most florid passages prestissimo. But the ophicleide, a giant-keyed bugle with a peculiar tone which moved Berlioz to denounce it as a chromatic bullock, is as agile as five valves can make (and

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spoil) the trombone. My uncle played it, so I know.

"The expense of extra players daunts many conductors; I know one who, when he pleaded to the municipality for third and fourth horns, was told to make the first and second play twice as loud. But nowadays, when Wagner in 'The Dusk of the Gods' and Strauss in 'Hero Life' require eight horns, and bass clarinets, English horns, hexelphones, and other luxuries undreamt of by Beethoven have to be available for every callow composer, the B.B.C. can afford to damn the expense.

"The purists who want the original score and nothing but the score, not even the music, have no case. Elgar defended Mozart's rescoring of 'The Messiah' on the ground that Handel at the organ could improvise equivalent descants and harmonies (and who can believe that in 'The people that walked in darkness' he played only the written unisons and hollow octaves in the score?); but I am all for the replacement of Mozart's clarinet parts by the new Bach trumpet on which they are no longer unplayable. Trumpeters in Mozart's time were a bumptious lot: he hated them and loved the clarinet. Wagner had to rescore passages in the Ninth Symphony to bring out the parts that Beethoven evidently meant to be prominent, but which, great master of the orchestra as he was, he was too deaf to balance for himself. Schumann was no such master: nobody has yet complained of Mahler's rescoring of his symphonies. But it is the Beethoven basses above all that I want to hear; and we have not heard them yet."





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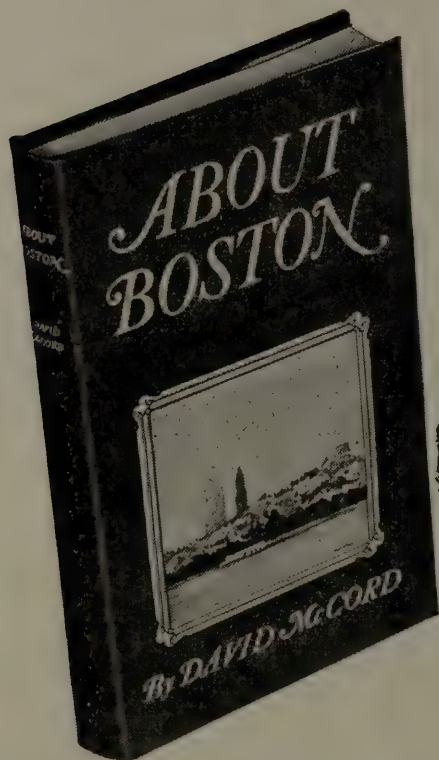
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SUITE (SARABANDE — GIGUE — BADINERIE)

By ARCANGELO CORELLI

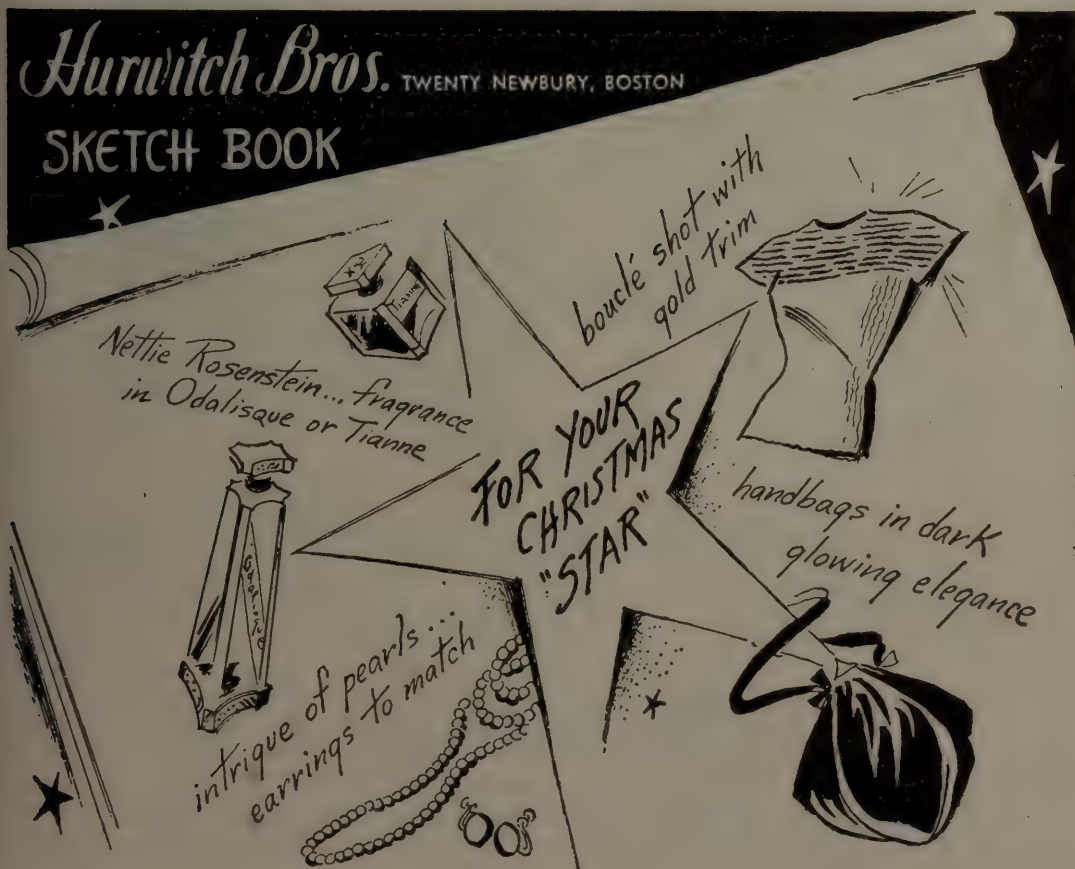
Born at Fusignano, near Imola, Italy, February 17 (?), 1653; died at Rome, January 8, 1713

(Arranged for String Orchestra by ETTORE PINELLI)

Corelli wrote five sets of sonatas, each containing twelve numbers, and as a sixth opus a set of *concerti grossi*. His Opus 5, consisting of twelve sonatas for violin, with *basso continuo* ("Suonate a Violono e Violone o Cembalo") was published at Rome in 1700. Corelli's famous violin piece, "*La Folia*," in itself an arrangement of a traditional air, is in the last sonata of this series. Ettore Pinelli (1843-1915) has chosen three movements from these sonatas for the present suite.

The Suite was last performed in this series, October 20, 1944.

CORELLI was a personage of widespread fame in his day. The particulars of his career are largely fabulous, and little is known of his early life. Various anecdotes about him have been handed down, each always quoted with an appendage of doubt as to its authenticity. Certain it is that he was the prime spirit in the development of music by bowed instruments when instrumental music found its first full flowering in seventeenth-century Italy. If his was not a profoundly original talent, he gave a great impetus to the art of violin playing by his example as virtuoso, to solo and concerted music by his compositions, published and widely circulated in his time.



Of his earlier years little is known, save that he studied violin with Giovanni Benvenuti at Bologna, composition with Matteo Simonelli at Rome. He became a player in the Capranica Theatre Orchestra in Rome as a youth of eighteen. It is said that in the ensuing years he exhibited his skill before the Elector of Bavaria at Munich, the Elector George at Hanover; the tale is told that when he visited Paris the jealous Lulli stirred up so much talk against him that he was obliged to leave (this was denied by Fétis). In 1682 he settled at Rome, and as first musician to the Cardinal Ottoboni became forthwith the shining light of musical culture in that capital. A celebrity who held a similar position at the court of Naples was the elder Scarlatti. Dr. Burney relates an anecdote which he learned from "a very particular and intelligent friend," who had it from Geminiani, who many years before had been Corelli's pupil. Burney's roundabout information is to the effect that Corelli, visiting the Neapolitan court, made a glaring error in performance in which Alessandro Scarlatti had to set him straight. That, in the midst of a performance of one of his last adagios, "the king, being tired, quitted the room to the great mortification of Corelli." Returning to Rome, he found his fame somewhat supplanted by an upstart musician by the name of Valentini, and was thrown into "such a state of melancholy and chagrin as was

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thought," said Geminiani, "to have hastened his death." Dying a wealthy man, Corelli made the grand gesture of bequeathing his entire fortune, which has been variously named as the equivalent of thirty thousand dollars and three hundred thousand dollars, together with a fine collection of paintings, to his patron. The Cardinal saw his Christian duty, and handed the "saint-seducing gold" to Corelli's poor relatives. The pictures his conscience permitted him to retain.

Corelli has been described as "modest, amiable, simple in his ways of life, almost shabbily dressed, always going on foot instead of taking a carriage." But there is no lack of extravagant praise from his contemporaries. One of his countrymen called him "*Il virtuosissimo di violino e vero Orfeo di nostri tempi*," and George Mattheson, in Germany, named him "the prince of all musicians." His pupil, Geminiani, issued a more considered judgment. "His merit was not depth of learning like that of Alessandro Scarlatti, nor great fancy or rich invention in melody or harmony, but a nice ear and most delicate taste which led him to select the most pleasing harmonies and melodies, and to construct the parts so as to produce the most delightful effect upon the ear."



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Born at Lucca, Italy, February 19, 1743; died at Madrid, May 28, 1805

This is one of five listed concertos for the violoncello by Boccherini. Experts in the subject, questioning the validity of some of them, have seen no reason to attach doubts to this one. The date of its composition is not known. It was published (for performance, but not in score) by Friedrich Grützmacher in 1900, with cadenzas in the first and last movements supplied by the editor.

The orchestral accompaniment is scored for two oboes, two horns, and strings in three parts.

The Concerto was performed at the concerts of the Boston Symphony Orchestra on December 28, 1923, when Pablo Casals was the soloist. It was performed in the Monday-Tuesday series, December 27-28, 1937, with Raya Garbousova as soloist.

BOCCHERINI, by the sometimes strange courses of posterity, is probably known to most people in this century by a single minuet,* one movement among many in one hundred and twenty-five string quintets. In addition to the quintets for strings, there are also about two dozen

* The following works of Boccherini have been performed at the concerts of this Orchestra: Symphony in C major, *Op.* 16, No. 3, November 21-22, 1924; Suite for Strings (from the String Quintets), January 14-15, 1938, Daniele Amfitheatrof conducting.

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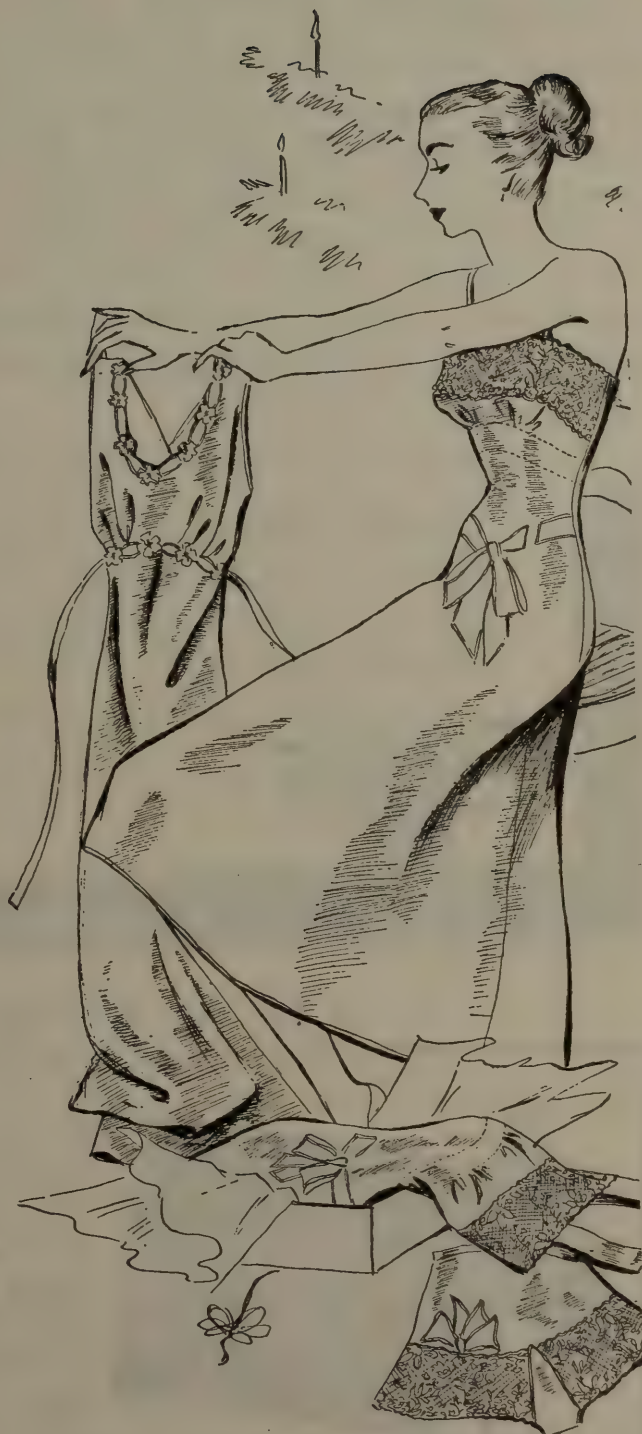
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with wind instruments or piano, nearly one hundred string quartets and half as many trios, numerous works in other chamber combinations, oratorios, a Stabat Mater, and other religious music — almost five hundred works in all. Whatever Boccherini's abilities as a 'cellist may have been, the quantity of his chamber music is proof in itself of an insistent demand for it in his own day, and there is corroborating evidence in the constant avidity of his publishers in a time when the publication of music was none too common.

If Boccherini was not a sole and lonely pioneer of music in small chamber combinations, he has been praised by his contemporaries and no less by musicians of succeeding generations for the important impulse he gave to the form in his time. Boccherini was eleven years younger than Joseph Haydn, and died four years before that master; it may be deduced from their mutual esteem that the string quartets or quintets of each had their effect upon the other. The two may never have met, for Boccherini spent most of his life in Spain; but letters from each, addressed to the publisher Artaria, convey

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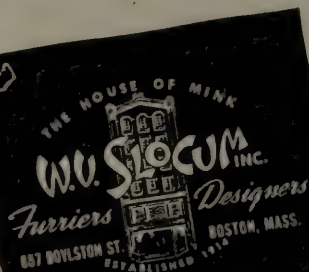
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messages to the other of admiration and respect. Giuseppe Puppo, fellow townsman of Boccherini and eminent violinist, contrasted their styles in the phrase: "Boccherini is the wife of Haydn."* Boccherini did much towards implanting a love for true chamber music in the Mediterranean countries — Italy, France and Spain, where he lived, played and composed, and where indeed instrumental combinations had long been conceived as centering upon the virtuosity of the violin. "The fancy, the sweet and deep poesy, the power and the variety" of his music is stressed by George de Saint-Foix, the modern scholar of the eighteenth-century style, in his preface to the biography by Picquot.† Picquot himself, whose life of Boccherini first appeared in 1851, wrote: "With an inborn gift for smooth and pure melodic thoughts, Boccherini had a natural instinct for exquisite melody and a skill in setting it in soft, expressive, and suave harmony."

And Charles Burney, of the composer's day, had this to say in his "History of Music" of 1789: "He has perhaps supplied the performers on bowed-instruments and lovers of Music with more excellent com-

* "As, a century later, Massenet was called by some, 'Mlle Wagner': which was a little rough on Wagner."—LAWRENCE GILMAN.

† "Notice sur la vie et les ouvrages de Luigi Boccherini," by L. Picquot

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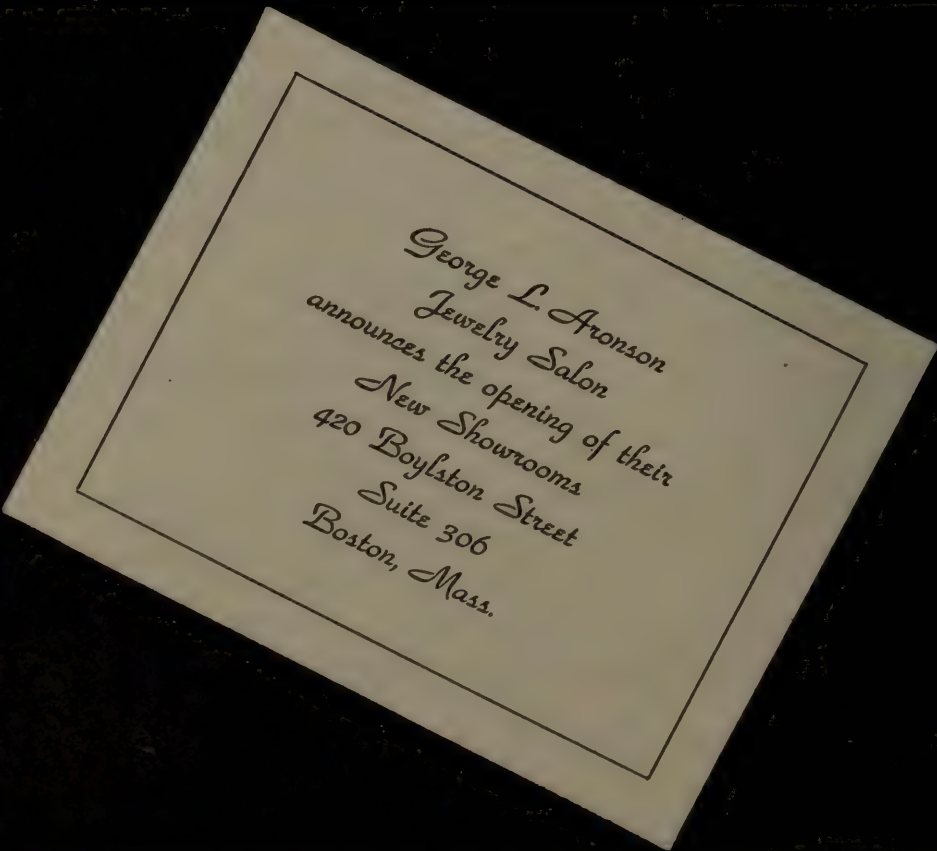
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positions than any master of the present age, except Haydn. His style is at once bold, masterly, and elegant. There are movements in his works, of every style, and in the true genius of the instruments for which he writes, that place him high in rank among the greatest masters who have ever written for the violin or violoncello. There is perhaps no instrumental Music more ingenious, elegant, and pleasing, than his quintets: in which, invention, grace, modulation, and good taste, conspire to render them, when well executed, a treat for the most refined hearers and critical judges of musical composition."

The father of Luigi Boccherini was a doublebass player of standing in Lucca, and became the boy's first teacher. The Abbé Vannucci, chapelmaster to the Archbishop, at length took him in charge and he soon became a 'cellist of which his town was proud. He went to Rome to perfect his art, and returning a rounded musician with an ability for composing, praised at every hand, Boccherini was soon dreaming of a wider stage for the pursuit of his profession — a more glamorous world to conquer. He joined forces with his friend Filippo Manfredi, a violinist and a pupil of Tartini, and the two adventurers tried their luck in various Italian towns of Lombardy and Piedmont. Their progress must have been leisurely if Picquot's assumption is correct that a single opus in five years indicated travel for a like period.



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At any rate, it was in 1768 that the two young Italians, having traversed the Midi, entered Paris. They managed through the publisher La Chevardière an introduction to the salon of Baron de Bagge, a patron of music who had the delusion that he was also a violinist worth listening to. They were heard at the Baron's by Gossec, Dupont the elder, and other notables. This led to an engagement at the famous *Concert Spirituel* — the best possible bid for recognition, but a bid likewise for the barbs of professional jealousy. Boccherini, at least, came off triumphant on both counts. Instead of trying to set his virtuosity against the local species, he diverted the attention to his own music, with which everyone was charmed. Two publishers, La Chevardière and Venier, were at once after him, and he promptly sold a brace of trios to the one, of quartets to the other.

Among the many new admirers of the two Italian musicians was the Ambassador from Spain, who declared to them that they could count upon a glowing reception at the Spanish court. The Prince of the Asturias, the destined Charles IV, was a musical enthusiast. Fired by these prospects of new fame and fortune, the two headed for Madrid after no more than a year in Paris. Boccherini had ready a book of trios for the heir apparent, and a new Concerto to present at court. Picquot denies the assertion of Fétis that they were well received, and

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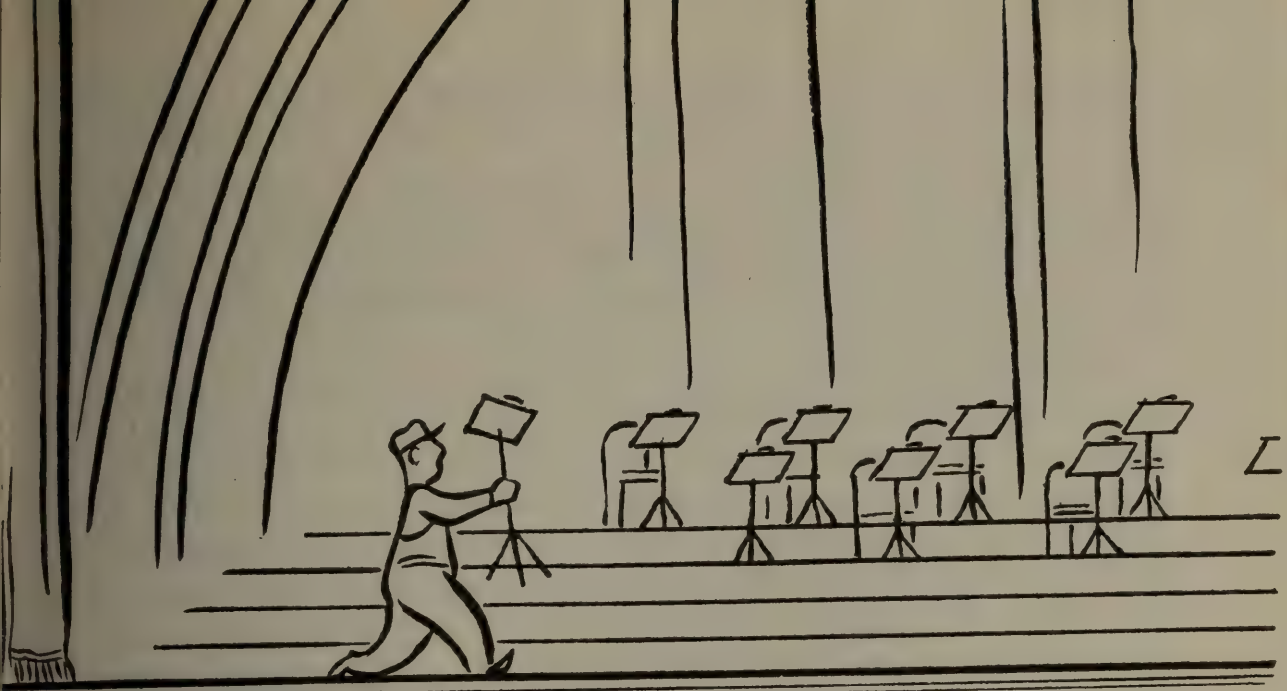
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offers evidence that they had no more than the scantiest attention either from the Prince or Charles III. The Prince had a violinist, Gaetano Brunetti, in charge of his music. Brunetti, jealous of a possible supplanter, contrived to keep Boccherini *persona non grata* at court. Only Charles' brother, the Infante Luiz, held out a willing hand, and received invariably the dedications of Boccherini through the years that followed.

It is interesting to observe that Boccherini took good care that his music should not simply rot in disuse in royal libraries. He carefully catalogued his works and sent them abroad for publication and dissemination. The story is told that the Don Luiz once took his *protégé* to the palace to try out a new quintet for the delectation of his nephew. The music was set out and the Prince, as befitted his rank, took the first fiddle. As it happened, this part had a long pedal point about which the other voices were cleverly patterned. At last Charles of the Asturias could contain himself no longer, and rose, exclaiming —

“It is pitiable, miserable, fit for a student — *do si, do si!*”

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"Sire, before passing judgment one should know the whole effect!"

At this point Charles, beside himself, was ready to eject the composer from the palace window, and would have done so, had not the Princess of the Asturias intervened with the cry — "Ah, sire, your religion!" This anecdote, which is told by Castil-Blaze (*Revue de Paris*, 1845) may be weighed on its probabilities.

Charles, when he became king, would allow neither the music of Boccherini nor the mention of his name at court, and when the true patron died, it is easy to believe that the question of a livelihood in Madrid became a problem to the composer. He lived quietly, obscurely, with his family of five children. A windfall was a gracious letter from Friedrich Wilhelm II of Prussia, an ardent 'cellist who was delighted with his music. The letter was accompanied by a handsome tobacco pouch filled with ducats. Boccherini visited Berlin and agreed to present everything he should compose to this monarch. On the death of Wilhelm, he returned to Madrid only to find a cold shoulder on every side. Even his former patron, the Infante, had fallen into official dis-

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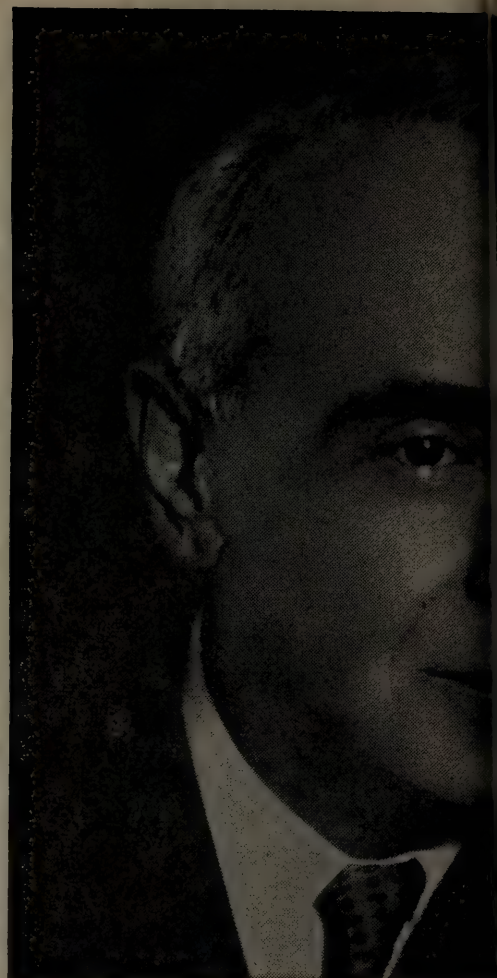
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grace by making a misalliance, and could do nothing for Boccherini. The composer felt the nip of poverty, was forced to stoop to such indignities as arrangements of his music for the guitar, in order to keep his family alive. A belated but brief respite came in the patronage of Lucien Bonaparte, brother to Napoleon I, and emissary of the French Republic. Boccherini found in him a lover of music, through him dedicated scores to the "Republic of France," and inscribed others to the "Citizen" Lucien Bonaparte himself.

But political upheavals were frequent, and patronage correspondingly unstable. Through his last years he continued to compose without abatement of verve and fresh invention. Ill health prevented him from continuing to play his instrument, and he had no means of hearing the music which he wrote. A visitor to Madrid in the year 1803 found him living with his family in a single room. When he required the quiet to compose, he would climb by a ladder to a sort of shed which contained nothing but a table, a chair and a single decrepit violoncello.



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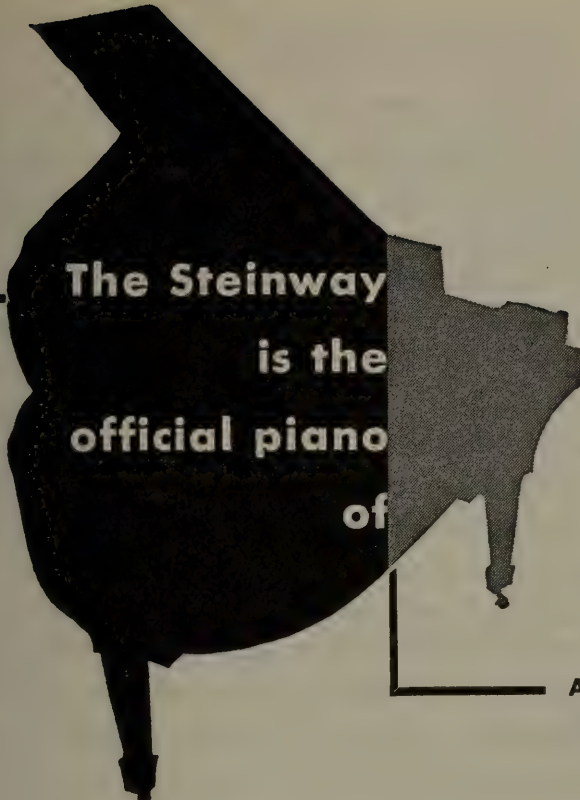
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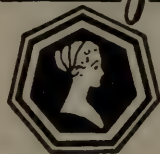
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ENTR'ACTE

CREATION AND PERFORMANCE

By ERNEST NEWMAN

(Quoted from the Sunday Times, London)

SOME readers may recall a diffident protest of mine against the careless use of the term "creation" in connection with the performance of music. My argument was that the performer "creates" nothing. All that is done by the composer; the executant merely reproduces. I learn now, from an article by Mme. Gisèle Brelet in a recent number of the French magazine "Contrepoints," that there is a school of thought in the U.S.A. that takes the opposite view; and some students of that school have published the results of a number of scientific investigations into the phenomena of performance. I greatly regret that I have no first-hand acquaintance with these books; but Mme. Brelet's long article is so ably reasoned and so lucid in expression that I am sure it is a trustworthy presentation of their general thesis.

That thesis seems to be that a musical work does not really exist until it is performed. I am aware that more than one composer has



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superficially appeared to be of that opinion. But his use of the word "exist" has been rhetorical rather than literal; the poor fellow, anxious that the world shall have the benefit of his immortal works, was merely protesting that so long as these remain only so much ink on paper they might as well not have been written, so far as the public is concerned. That is perfectly true: in that figurative sense of the word, the music only "exists" — for the listener — when it is played or sung. But my contention is that there is a confusion here between the two meanings of the word — between the work as solidified into sound and the work as the expression of a train of musical thought. The student, the critic, the historian has to deal daily with a number of works of the past which he has never heard and is never likely to hear. But they "exist" for him all the same, in the sense in which they existed for the composer before they had been performed, and in spite of some of the performances they received.

According to Mme. Brelet, "the musical work is only a virtuality," the written text "does no more than contain the permanent possibility of the work being rediscovered, and the work exists only when actualised in performance." The text is only a "scheme" which the executant realises in terms of his creative self. Now it does not need



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laboratory figures and graphs to convince us of the obvious fact that there are as many ways of "actualising" the notes as there are performers, and that even the same performer will never play the same work twice in absolutely the same way. My contention is simply that the work itself, as put on paper by the composer, notwithstanding all the difficulties that confront him of *précisant* the exact time-durations and intensities and nuances of something so immaterial as sound by means of notation, is very much more than a mere "scheme" that can achieve veritable existence only when the performer "actualises" the notes in physical sound.

The work itself pre-exists and post-exists in the written notes, as the record of the composer's train of thought. A performer may give the notes this or that form of his own, this or that personal temperamental vibration, and a thousand performers will give them a thousand of these forms or vibrations. But the work itself, the complex of ideas, as distinguished from the physical sound given temporarily by voice or instrument to the notated symbols, is something that exists independently of all performances or no performances.

In a previous article I have quoted passages from the letters of

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Wagner and Verdi to show the murderous fury to which they were goaded by the presumptuous claims of their performers to have "created" this rôle or that: they swore bitterly that hardly once in the whole of their experience had any performer, whether singer or conductor, come within hailing distance of conveying to the listener what the composer had intended the notes to convey. And from what does our own frequent dislike of a performance spring if not from the feeling that the performer is not recreating what the composer has primarily and permanently created but giving it us after it has passed through the relaxing, debasing or distorting medium of his own smaller mind and soul? How would that judgment of ours be possible if the composer's notes did not enshrine for all time a creation that is independent of performance?

I should like to have been present in the room, though able to take cover quickly when the storm broke, when some conductor or singer or other told Wagner or Verdi or Sibelius that "Tristan" or "Falstaff" or "Tapiola" was merely a "scheme," a "virtuality," which rose to the dignity of a creation only when *his* genius "actualised" it in sound.

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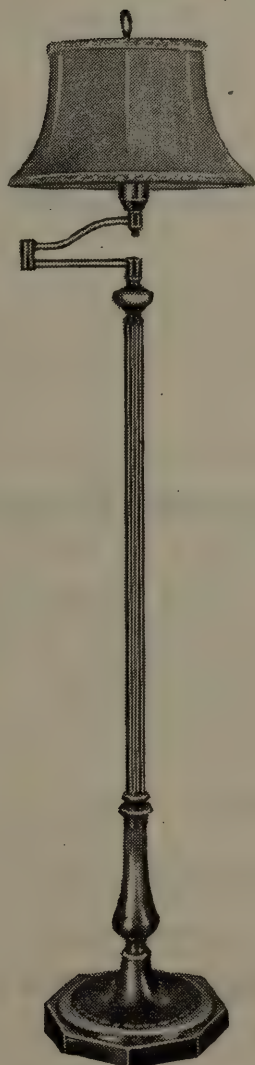
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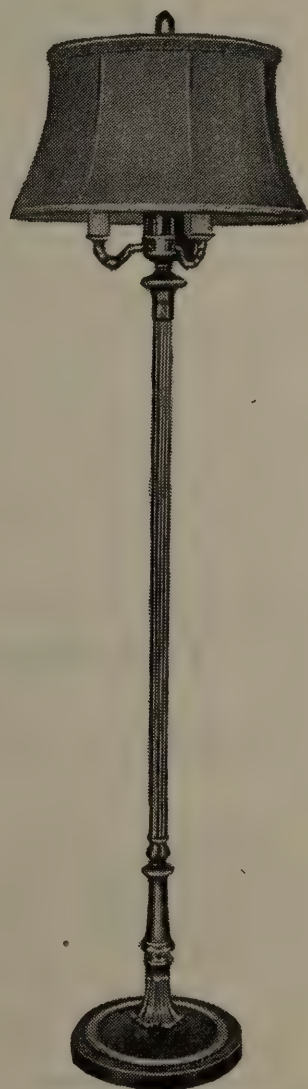
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While Mme. Brelet lays it down that there is "a plurality of true performances" of any work, it appears that there are also "false performances," false because they do not answer to "the fundamental relations which constitute the essence of the work." But surely, to speak of the "essence" of a work, and to say that this may be sometimes "falsified" by the executant, is to admit that the creation exists in the notes, independent of its realisation in sound last Monday or next Thursday? To say that in this case or that there has been a reprehensible deviation from the norm is to admit the existence of the norm.



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By FRANZ LISZT
Born at Raiding, near Oedenburg, Hungary, October 22, 1811;
died at Bayreuth, July 31, 1886

Completed in 1854, "A Faust Symphony" had its first performance (with the choral finale) in a festival at the Grand Ducal Theater in Weimar, September 5, 1857.

The Symphony, published in 1861, was performed (without chorus) in New York, May 23, 1863, Carl Bergmann conducting. Theodore Thomas brought the "Gretchen" movement to Boston, October 14, 1870. The whole Symphony was first played here December 17, 1880, by the Philharmonic Orchestra, Bernard Listemann conducting. The first performance by the Boston Symphony Orchestra was given without the choral finale March 22, 1894. There was a performance with the choral finale March 10, 1899. There have been subsequent performances April 12, 1906 (without chorus); April 15, 1910; January 1 and April 2, 1915; December 22, 1916; March 9, 1917, March 9, 1923 (Harvard Glee Club, Arthur Hackett, tenor); February 19, 1926 (Cecilia Society, Charles Stratton, tenor); March 18, 1932 (Harvard Glee Club, Rulon Robison, tenor); October 23, 1936 (Harvard Glee Club, Rulon Robison, tenor); March 28, 1941 (Harvard Glee Club, John L. Priebe, tenor).

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, cymbals, triangle, harp, and strings. The organ is introduced to support the male chorus at the conclusion.

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ACCORDING to Lina Ramann, Liszt conceived the idea for a Faust Symphony of his own on hearing Berlioz's "Damnation of Faust," which was produced in Paris in 1846. At any rate, it was not until 1853 and 1854 that he worked upon the score. He wrote of its completion to Anton Rubinstein (from Weimar), October 19, 1854, and to Wasielewski in December, that he intended to have the nine Symphonic Poems then written printed and performed "before I set Faust going, which may not be for another year." But the publication was delayed for several years. In 1857, he wrote the alternate ending, with chorus, and in this guise the piece had its first performance in Weimar, when Liszt conducted. Many dignitaries were present — also many of Liszt's staunch friends, whose loyal enthusiasm was insufficient to counterbalance numerous expressions of sharp critical disapproval. The Symphony had its second public performance at Weimar, August 6, 1861, and was produced at Leipzig, March 11, 1862, Bülow conducting with both understanding and care. Yet the carping did not cease.*

And to his friend Brendel on August 29: "To judge from his [Pohl's] essay, the tenor solo at the end of the Faust Symphony caused less offence in Leipzig (it was the stumbling-block in the Weimar performance, so much so that influential and well-disposed friends have urgently advised me to strike out the solo and chorus and to end the Symphony with the C major common chord of the orchestra). It was really my intention at first to have the whole Chorus Mysticus sung *invisibly* — which, however, would be possible only at performances

* Liszt vented his feelings to Brendel (July 12, 1862) in a parody of the final chorus:

*"Das Abgeschmackteste
Hier ward es geschmeckt,
Das Allvertrackteste
Hier ward es bezweckt —"*

*"The most insipid
Here was tasted;
In queerest nonsense
Here all was wasted."*

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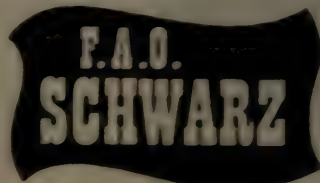
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given in theatres, by having the curtain lowered. Besides which, I felt doubtful whether the sound would not have thus become too indistinct."


Liszt very evidently felt the sting of persistent opposition to his orchestral works. He consoled himself with the attitude that one need only wait — his music would outlast its critics. "We must not give *certain gentlemen*," he wrote to L. A. Zellner (April 6, 1858), "any occasion to imagine that I concern myself about them more than is really the case. 'Faust' and 'Dante' can quietly wait for the understanding that is their due. . . . Under existing circumstances it is wise and suitable for me 'to strive with earnest consistency for my high aim, regardless of adverse circumstances and small-minded people.' "

Unfortunately for the due recognition which Liszt patiently awaited, general attention was withdrawn from the orchestral Liszt in his advancing years by the mounting excitement over his friend Richard Wagner.

"A symphony — in three character Pictures," Liszt called his score. The term "symphony" is of course freely used, for the work has no more than a vague semblance of classical structure. It is possible to find an exposition, a "free fantasia," and a restatement in the first movement; the second section has traits of a slow movement, and the third has a decided scherzo flavor. But there is no proper finale. The conclusion, particularly in the purely instrumental form in which it was first cast, is in no sense a movement in itself. Its later choral version is but a setting in unison of a single verse with chord accompaniment.

Liszt did indeed develop his themes, and with consummate resource, but it was a development by metamorphosis, in fidelity to his subject,

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a process far more suggestive of Wagner than Beethoven. Liszt wrote that "in programme music the returns, alternations, modifications and modulations of motives are conditioned by their relation to a poetic idea," that "one theme does not link up with another in accordance with formal relationships," and that "all exclusively musical considerations, although they are by no means to be left out of account, must be subordinate to the actions of the [literary] subject." It is not hard to apply these observations to the "Faust" Symphony. Liszt was obviously close to Goethe, close to each of the three characters, which stand forth in musical definition. And their interrelation is no less subtly wrought in the musical score than in the legend itself, whereby the symphony attains an impressive unity, and no less naturally attains its form as a dramatic narrative.

It has been said that each section may be looked upon as a symphonic poem self-sufficient. Yet the "Faust" section, in the light of what is to follow, is clearly anticipatory. Faust is roundly delineated, but only that he may be modified, exalted, derided, in the pages to come. The Mephistopheles section would be pointless without what has gone before. It is no more than a transformation of the "Faust"



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themes to Satanic ends. "Gretchen" has been performed as a separate entity.* Yet heard in this way, the ultra-naïve melody could gain but a small part of its intended effect as in the complete score it falls placidly upon the ear after the grandiloquent and strutting pages of Faust which precede; before the outbursts of Mephistophelian glee that break in ruthlessly upon its conclusion. Liszt never made better use of his canny sense of contrast.

The section entitled "Faust" offers five themes which can be segregated for purposes of category, but which are yet allied in character and much transformed in the setting forth. The theme which opens the work suggests Faust brooding in his study. At the fifth bar, the introduction discloses a theme characterized by the seventh interval, as the former theme is based upon augmented fifths. The oboe sings it, and seems to imply that the grave philosopher is not an unlikely subject for romance. This theme in its later development seems to portray Faust the lover, consumed with longing, which in the Gretchen movement reaches passionate realization. In its later development it plays an extremely important part in all three movements, undergoes many astonishing transformations. It is to carry the "love scene" of the slow movement to its highest emotional point, and

* Liszt once commended (surprisingly) an arrangement of this section for pianoforte and harmonium (Letter to Dr. Friedrich Stade, December 11, 1880).



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in the last to be fiendishly dissected, bandied about, prodigiously fugued.

FAUST

The slow introductory measures of "Faust" lead into an allegro impetuoso, where a satanic shadow might already be discerned lurking behind the arras. The bassoon, darkly intoning the principal theme of the romantic Faust, gives way to an agitated chromatic theme, which is to figure importantly in this movement. There shortly follows a theme of upstriving chromaticism which foreshadows the "glance" motive of "Tristan." The already familiar "Love" theme of Faust attains a new intensity of yearning in phrases for the solo viola. There is considerable further development, and then the last important theme of Faust is unloosed, in great striding chords of march rhythm *grandioso*, for the full orchestra. Faust has now been pictured at full length — by turn grave and thoughtful, ardent and avid of experience, arrogant and virile. The prevailing mood is that of the amorous theme, impetuously assertive, but at last softened to a reflective *pianissimo*, as the section ends.

GRETCHEN

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of the wood winds. The oboe takes the placid theme, while the viola sets it off with a chain of soft undulations. A succession of three- and four-note phrases by the clarinet has been interpreted as the maiden's query to the petals of the flower which bears her name — "He loves me" — "He loves me not." If so, she seems to turn away from the idle pastime with a whimsical A-sharp. Thoughts of the lover bring a gentle but ardent confession in soft repeated chords of the strings. An ominous shadow is thrown over Gretchen's reverie, and Faust's now familiar love motive makes its appearance, at first softly with harp arpeggios, but increasing in passion, rising to a molten and irresistible outpouring of melody. Two more themes of Faust are to appear, but utterly subdued, deprived of their storm and stress. Liszt has inherited (with unquestionable independence and in his own right) a tradition from Beethoven. The music of Gretchen returns, still gentle, but enkindled to willing ardor. The themes of the two lovers are tranquilly blended, and the movement ends *pianissimo* with a soft memory of what was once the martial and grandiose theme of the solitary Faust.

MEPHISTOPHELES

Liszt uses his every orchestral device to conjure a Mephistopheles of requisite glitter and flash. The devil has no themes of his own, but exists only to distort the themes of Faust, to strip them of their nobility, puncture their idealism with shouts of satanic mirth. The music is like the mirror of the bad goblin described in the fairy tale of Hans Andersen, in which the reflection of everything that was good and beautiful "shrank together into almost nothing," so that "the most

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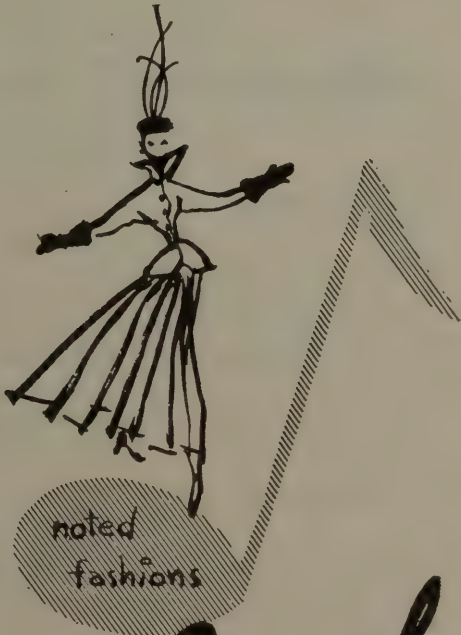
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lovely landscapes looked like boiled spinach, and the handsomest people became hideous, or stood on their heads and had no bodies." The devil of Liszt, like that of Goethe, is no gaudy stage creature of tail and tights; he has no existence but to deny — "*Ich bin der Geist der stets verneint.*" He is persuasive, subtle at first, a good fellow and *scherzando* devil — who not until he has intrigued the hearer reveals his sinister aspect. The love theme of Faust is his first and principal butt — greatly speeded up, ground under the malign heel of chromatic sequence and rhythmic contrivance until its former nature is quite gone. And yet somehow the transmutations seem no afterthought, but implicit in the theme. There are glimpses of Faust the grave philosopher amid this riot of desecration (his introductory theme), and one glimpse of Gretchen as the chords of her theme unfold against a high string tremolo. This fair vision the devil cannot besmirch, he can only dispel it with malignant growls. The sulphurous vapors are gradually cleared away, and he vanishes for the last time. The musical atmosphere becomes pure and rarefied, and the Gretchen theme takes gentle possession of the orchestra for a few measures. There follows an *Andante mistico*, in which, over soft chord pulsations by the orchestra and organ, a male chorus intones in accents of quiet faith, the "Chorus Mysticus" which closes the Second Part of Goethe's "Faust," with its deification of Woman's love:

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Ist nur ein Gleichniss;
Das Unzulängliche,
Hier wird's Erreignis;*

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*Das Unbeschreibliche
Hier ist's gethan;
Das Ewig-Weibliche
Zieht uns hinan.*

In the last two lines, sung to notes derived from the theme of Gretchen, the voice of a tenor solo, reaffirmed by the chorus, floats over the orchestra.

The "Chorus Mysticus" has thus been translated by Albert G. Latham:

All things corruptible
Are but reflection.
Earth's insufficiency
Here finds perfection.
Here the ineffable
Wrought is with love.
The Eternal-Womanly
Draws us above.*

* It goes without saying that any translation of Goethe's text is a desecration. Sacheverell Sitwell mentions in his recent book on Liszt an unfortunate custom in England of singing this chorus in English, delivering "the words 'Eternal Feminine,' with the accent on the last syllable of the second word, pronouncing it to rhyme with wine and nine."

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Liszt at twenty-four, traveling gaily through Switzerland in such inspiring company as that of the Comtesse d'Agoult, George Sand, Adolphe Pictet, signed himself on a hotel register as a "philosophical musician; born — on Parnassus; coming from — Doubt; going to — Truth." It was a group where, in the language of Lina Ramann, Liszt's high-flown biographer, "In the midst of . . . genial chatterings and discussions, Music raised her golden pinions and awakened in their minds those sounds which, like the problems of the incomprehensible, raise the human spirits above themselves." Liszt never in his life fore-swore or long forgot this vein of idealism, although, in pursuit of earthly delights less exalted, of which adulation was one, he may have lowered his eyes from the lofty goal for short moments now and then. Recent writers, notably Ernest Newman, have attempted to belittle Liszt in the rôle of Seeker after Truth, but before Liszt the dreamer at his best, as before Liszt the selfless abettor of genius, they have had to withhold their censure.

One need not go far to find in a score such as the "Faust" Symphony both the ideal and the earthly strain in its composer. Mephistopheles is potent, in his place; but the music of Marguerite, weaving its indescribable spell with a euphony increasingly intense, may be said to authenticate the lofty realm of the spirit to which Liszt aspired and the full possession of which some have denied him. The symphony is



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part of an act of irreproachable courage which marked the productive Weimar period (1849-61). Liszt in those years took resolution to leave the facile and sometimes shallow byways of piano *fantaisies* and *pièces de salon* for the nobler realm of orchestral music. This in the face of an entrenched popular opinion that he was no composer — merely a phenomenal virtuoso, who had better stick to his keyboard. Liszt, who was not a little annoyed by these skeptics, wrote twelve orchestral works in a form which he newly named “symphonic poems,” choosing the greatest of poets and the most magnificent of legends for his subject matter. To them he added two “symphonies” similar in character to the others, but in successive movements, based upon Goethe’s “Faust” and upon Dante’s “Divine Comedy.”

That the music of Liszt always attained the altitude of his self-set literary subject, no one could maintain with genuine conviction. At least it may fairly be claimed that he approximated Goethe’s “Faust” as closely as any composer has ever done. There are some who have questioned the supremacy of the idealism in the “Faust” Symphony, such as the English writer who considers Liszt essentially a “Mephistophelian character,” and who holds that it is really Mephistopheles who dominates the “Faust” Symphony, so that the choral epilogue “becomes almost blasphemy, for it is very plainly the maudlin longing of Satan for the eternal bliss from which he has been cast out.” There are others who find the music of Gretchen the most poignant and enduringly beautiful — the truly dominating pages of the score. It is a pleasure to be able to quote Ernest Newman (in many ways a Lisztian unbeliever) as among these. “This section,” he wrote in his “Musical



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FRIDAY AFTERNOON, DECEMBER 10, at 2:30 o'clock

SATURDAY EVENING, DECEMBER 11, at 8:30 o'clock

LEONARD BERNSTEIN *Conducting*

SCHUMANN.....Overture to Byron's Manfred, *Op.* 115

BEETHOVEN.....Piano Concerto No. 1, in C major, *Op.* 15

I. Allegro con brio

II. Largo

III. Rondo: Allegro

(First performance in this series)

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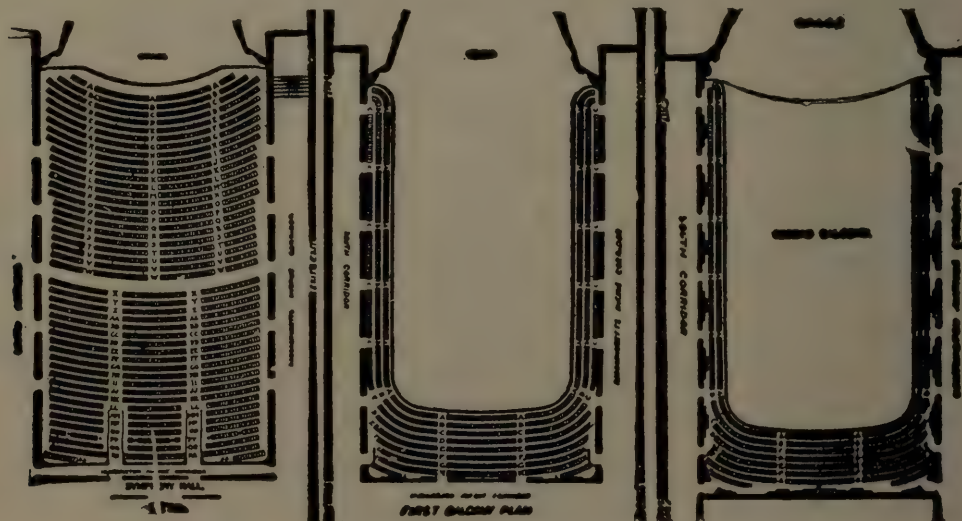
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SIXTY-EIGHTH SEASON, 1948-1949

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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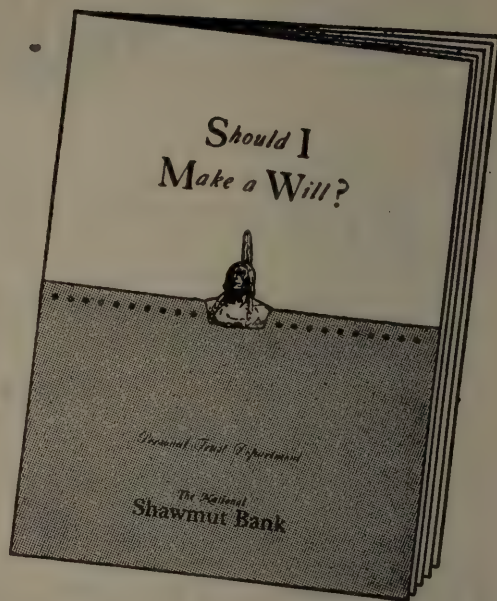
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SYMPHONIANA

Exhibition

Ship Portraits

Bernstein in Israel

"The Prairie"

EXHIBITION

A loan exhibition of mid-nineteenth-century ship portraits from the collection in the Peabody Museum, Salem, Mass., is now on view in the Balcony Gallery. Among the artists represented are members of the Roux and Camillieri families and Honoré Pellegrini of Marseille; Raffael Corzini and E. Carmiletti of Smyrna; Jacob Petersen and C. Clausen of Copenhagen; M. F. Corne, Benjamin West and George Ropes of Salem; Moyo of Barcelona; Luzro of Venice; Grandini and Montardier of Le Havre; and Fitz Hugh Lane of Gloucester.

. . .

SHIP PORTRAITS

By CHARLES H. P. COPELAND

Assistant Curator of Marine Rooms,

Peabody Museum, Salem, Mass.

A century or more ago American shipmasters and shipowners, with the true pride of these professions, were fond of having watercolor portraits of their ships painted. The art of ship portraiture was centered largely in the Mediterranean ports. It was a peculiar art, developed largely in the latter part of the eighteenth century, and its one canon was accurate draughtsmanship. The average seaman cared little how background, clouds, and sea were painted as long as every bit of rigging was in place and every sail drawn correctly. It was a field not recognized by the painters of the day and was dominated by men who were obscure and have remained obscure to this day. In most cases the names and approximate dates of the portraitists are known and nothing more. For instance, a Jacob Petersen was a popular ship artist in Copenhagen in the early 19th century and his pupil, C. Clausen, painted there down to the middle of the century. That is all that can be said about the two men. Many such paintings were not signed, yet one can recognize the work of a certain unknown painter in Naples about 1850 who turned out many watercolors.

It was not a profitable profession and as a result most of these painters were

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forced to support themselves in other ways. The Roux family kept a hydrographic shop in Marseille selling charts and instruments to shipmasters while they were turning out superlative watercolor portraits and while other painters made their living by interior decorating or painting tavern signboards.

The most famous family of ship portraitists was the family Roux of Marseille. Joseph Roux, a cartographer and dealer in nautical instruments, was the founder of the family dynasty, and did some portrait work, but very few pieces have survived. His son Antoine, 1765-1835, was the one who launched the family in the business on a large scale. Antoine had three sons: Antoine, 1799-1872; Frédéric, 1805-1870; François, 1811-1882; and a daughter Ursule, all of whom did excellent watercolor work. The only child to have any formal training was Frédéric, who studied under Horace Vernet, with the result that his technique improved but his draughtsmanship suffered. François Roux did a very famous series of watercolors depicting types of vessels that are now in the Marine Museum of the Louvre. The family maintained their hydrographic shop at Marseille during this entire period.

The most colorful ship artist in America was Michele Félice Corne, 1757-1845, who was born in Elbe and came to Salem on the ship *Mount Vernon* in 1799. He was an interior decorator by preference and did some of the work in the Hancock House, but he was forced to do ship portraits in order to live. His greatest fame seems to rest today on his enthusiasm for the "poisonous love-apple," now better known as the tomato. Corne lived in Salem, Boston and Newport. George Ropes of Salem, 1788-1819, one of the few American portraitists, studied painting under Corne and did a few ship paintings in addition to his regular business of carriage painting.

. . .

BERNSTEIN IN ISRAEL

By PETER GRADENWITZ

Tel Aviv.

Returning to Israel from a musical "blitz" tour of Europe and the United States, still reveling in the memories of a beautiful summer at Tanglewood and of Serge Koussevitzky's unique music center, I was all the same thrilled to experience again the bustling musical activities in the land of Israel.

All through the summer, the Israel Philharmonic Orchestra had enjoyed the

visit of Izler Solomon, who had taken the musicians to Jerusalem in the midst of danger, and his programs had introduced many works here for the first time. Many of the younger musicians had joined the army in the meantime, and army symphony orchestras and chamber groups had sprung up in many places.

Artists traveling to the Negeb fronts had to be transported by air after dusk, but Israel's traditional enthusiasm for music had forced the artists, old and young, to brave the dangers and hazards of transportation and to visit even the most outlying posts. Jerusalem musicians often crawl through ditches to reach the positions where posts are relieved only after weeks of isolation, and even educational work is being conducted under these trying conditions.

But the soldiers encamped in the neighborhoods of the towns and larger villages now enjoy the concerts specially arranged for them by the Israel Philharmonic Orchestra. So great is the demand that a special subscription series had to be inaugurated this year, which means that the orchestra has to repeat each subscription program no less than nine times; three ordinary concerts, a workers' concert and an Army concert in Tel Aviv, and two concerts each in Jerusalem and in Haifa. Often a tenth concert is added in Rehovoth, south of Tel Aviv, a music-loving village known for its being the residence of Dr. Chaim Weizmann, Israel's President, and of the great research institutes.

Leonard Bernstein, who has added the work of musical adviser to the Israel Philharmonic Orchestra to his duties, seems to be having the time of his life. He is appearing in all of his concerts as pianist as well as conductor, and his few free evenings he spends in military camps and hospitals to entertain the music lovers there.

A Beethoven evening, a performance of Mahler's Second, American works and Bartók's Music for Strings form part of Bernstein's programs this year; he also conducted a grand performance, for the first time in this country, of Aaron Copland's Third Symphony.

After initial difficulties in an idiom with which they were unacquainted, the men of the orchestra managed to cope with their tasks, and the broadcast performance reached a high standard of playing.

A formidable work — was the verdict of the orchestra men and the public.

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Its performance was especially welcome, as Copland has hitherto been known in this country as a composer of ballet and film music. Frank Pollak's stirring rendering of the piano sonata in an I.S.C.M. concert earlier this year had been the first acquaintance of our public with one of the American's serious compositions.

The public enthusiasm for Leonard Bernstein's inspired concerts knows no bounds, and the Army — in appreciation of his services — has decorated him with the Emblem of the Defenders of Jerusalem.

—*New York Times*
November 28, 1948.

"THE PRAIRIE"

The performance of Lukas Foss' Cantata, *The Prairie*, in Jordan Hall on December 15th next will be the first full presentation of the work under the direction of the composer, and the first in Boston. He will also conduct Bach's D minor Concerto from the piano. *The Prairie*, to the text of Carl Sandburg, for chorus, orchestra, and soloists, was the first music of Mr. Foss on a large scale and was composed before he was twenty. Dr. Koussevitzky asked him in 1943 to make a symphonic synthesis of this Cantata which was performed at these concerts in October, 1943. In the following season, Lukas Foss became the official pianist of the Orchestra, having been in Dr. Koussevitzky's conducting class for two summers of the Berkshire Music Center.

The Prairie has since that time had a career of its own. Robert Shaw became interested in the score and gave it a full performance at Town Hall, New York, on May 25, 1944. He repeated it on a CBS broadcast and Artur Rodzinski, thus becoming acquainted with the music, put it on a program of the New York Philharmonic Symphony Society in January, 1945.

Mr. Foss has since composed his *Song of Songs* to a biblical text, performed by this Orchestra in March, 1947, likewise an *Ode* performed by the New York Philharmonic, a Symphony in G performed by the Pittsburgh Orchestra, and a Piano Concerto which has had a radio presentation. The ballet, *The Gift of the Magi*, was produced by the Ballet Theatre and performed in Boston. He has recently composed a single movement work, *Recordare*, which Dr. Koussevitzky intends to introduce in the present season.



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FRIDAY AFTERNOON, DECEMBER 10, at 2:30 o'clock

SATURDAY EVENING, DECEMBER 11, at 8:30 o'clock

LEONARD BERNSTEIN *Conducting*

SCHUMANN.....Overture to Byron's Manfred, *Op.* 115

BEETHOVEN.....Piano Concerto No. 1, in C major, *Op.* 15

- I. Allegro con brio
- II. Largo
- III. Rondo: Allegro

(First performance in this series)

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LEONARD BERNSTEIN

BORN in Lawrence, Massachusetts, August 25, 1918, Leonard Bernstein attended the Boston Latin School and then Harvard College, graduating in 1939. He studied piano with Helen Coates, and later Heinrich Gebhard. He was at the Curtis Institute of Music in Philadelphia for two years, where he studied conducting with Fritz Reiner, orchestration with Randall Thompson, and piano with Isabella Vengerova. At the first two sessions of the Berkshire Music Center at Tanglewood, he was accepted by Serge Koussevitzky in his conducting class. Mr. Bernstein returned as his assistant in conducting in the third year of the School, 1942, and has been on the faculty in the same capacity since 1946.

In the season 1943-44, he was assistant conductor of the New York Philharmonic Symphony Society. He has appeared with many orchestras as guest conductor, having first conducted the Boston Symphony Orchestra, January 28, 1944. From 1945-1948 he was director of the New York City Symphony. He has conducted European orchestras as guest during the last three summers.

He has written a symphony *Jeremiah*, and the ballets *Fancy Free* and *Facsimile*, and the Broadway musical *On the Town*. Music in the smaller forms includes a Clarinet Sonata, the song cycles *Five Kid Songs: I hate music*, and *La Bonne Cuisine*. He is at work upon an orchestral composition, with piano solo, based on W. H. Auden's *Age of Anxiety*.



OVERTURE TO BYRON'S "MANFRED," *Op.* 115

By ROBERT SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

Schumann composed his music for Byron's "Manfred" in the latter part of 1848. The Overture, completed on November 4 at Dresden, had its first concert performance at the *Gewandhaus* in Leipzig, March 14, 1852, as part of a "Schumann evening," when Robert conducted from the manuscript. The first performance of the complete music — a stage production — was given at Weimar under the direction of Franz Liszt, June 13, 1852. The first concert performance was at Leipzig, March 14, 1859, when Schumann conducted. The Overture was first played in New York at a Philharmonic concert November 21, 1857. The complete "Manfred" music was performed by the same orchestra May 8, 1869, when Edwin Booth impersonated Manfred. The Overture was first performed in Boston at a Harvard Musical Association concert November 17, 1869. The complete music was first heard in Boston when the Cecilia Society performed it April 24, 1880. Howard Malcolm Ticknor was the reader. The Overture was first performed at the Boston Symphony concerts February 24, 1882, and was last heard in the series April 17, 1931. There was a performance at a Tuesday afternoon concert December 18, 1934. The complete "Manfred" music was first performed by this orchestra March 21, 1884, and again in 1886, 1892 and 1899. Three orchestral excerpts were performed under M. Monteux's direction April 14, 1922.

The Overture calls for the following orchestra: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.

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RALPH LOWELL, *President*

DOES anybody read 'Manfred' or for that matter 'Childe Harold' today?" wrote Philip Hale as long ago as 1899 (*Boston Journal*, April 9). "Is not the hero at rest and buried with the Giaour, Lara, Childe Harold, and the other scowling, mysterious, gloomy, melodramatic puppets contrived and dressed by the noble Lord, whose favorite tippie was gin and water?"

We shall refrain from inquiring how many people read "Manfred" these many years later, or, doing so, respond to the dark despair of the Byronic figure as, oppressed by a past guilt, he stands upon the Jungfrau and rejects nature with its beauties as well as mankind with its frailties, commands all wisdom, Faust-wise, except the riddle which even the supernatural spirits he summons cannot answer for him. That riddle is the riddle of Hamlet: Will death bring the release of oblivion? Byron, like Goethe, like Shakespeare, had a tremendous hold upon the imaginations of composers in the mid-century. Schumann's belief in "Manfred," as expressed in music, can still move us a hundred years later, even though the pulse of the poem itself may have weakened for some. Yet there is cosmic expanse in "Manfred," Alpine altitude, as when, standing "alone upon the cliffs," he sees an eagle passing:



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"Ay,
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 Where the eye cannot follow thee; but thine
 Yet pierces downward, onward, or above,
 With a pervading vision. — Beautiful!
 How beautiful is all this visible world!
 How glorious in its action and itself;
 But we, who name ourselves its sovereigns, we,
 Half dust, half deity, alike unfit
 To sink or soar, with our mix'd essence make
 A conflict of its elements, and breathe
 The breath of degradation and of pride,
 Contending with low wants and lofty will
 Till our mortality predominates,
 And all men are — what they name not to themselves
 And trust not to each other."

The apt imagery of Byron and his adroit euphony could have meant little to Schumann*; no more than it could have meant to

* Schumann necessarily abridged some parts of the poem which he set to music. Most of the splendid soliloquy from which the above quotation is taken is omitted in concert performance.



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Tchaikovsky, writing his "Manfred" Symphony, or Berlioz, writing his "Harold in Italy." Indeed it is doubtful whether the three composers together could have mustered enough English to savor two consecutive lines in the original. But the sense of contemplation withdrawn from the world, the luxury of pessimism and extravagance of fervor, the fascination of the supernatural, some of the praise of nature, evidently came through in the translations into many languages. It must have been so, for Byron was often more admired and praised on the continent of Europe than in his own country.

Schumann, according to his biographer Wasielewski, read "Manfred" aloud before two friends at Düsseldorf (presumably in the translation by Posgaru), "burst into tears, and was so overcome that he could go no further." The writer explains this by the close affinity of Schumann and the hero of the poem. "For what is this Byronic Manfred but a restless, wandering, distracted man, tormented by fearful thoughts, and the mad, soul-destroying intercourse with spirits — which must of course be taken symbolically — was also the culminating point of Schumann's last illness. . . . The overture, indeed, might

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contend for superiority with all others; it is a powerful soul painting, full of tragico-pathetic flights, and quite surpassing all his other instrumental works in intellectual grandeur. We feel that it was composed with rare devotion and unusual outlay of mental power. Its nature is in concord with the poem — of a gloomy, melancholy, but sometimes passionate and demoniac tint.”

The Overture has often been singled out for praise. Robert Schumann, who without conceit could be confident as well as dubious about his own music, thought well of the Overture in particular and wrote to his friend Liszt, who was about to produce “Manfred” at Weimar: “As to the music, dear friend, I hope you will like the Overture. I really consider it one of the finest of my brain children and wish you may agree with me.” When the first section of the “Manfred” music, including the Overture, was completed on November 14, 1848, Robert brought home a bottle of champagne, according to a pleasant custom of the Schumann household, and Clara invited friends for a little “birthday celebration” of the new score. The complete music, which consists of entr’actes, choruses of “spirits,” and an occasional undercurrent to the spoken text, has been performed with success,

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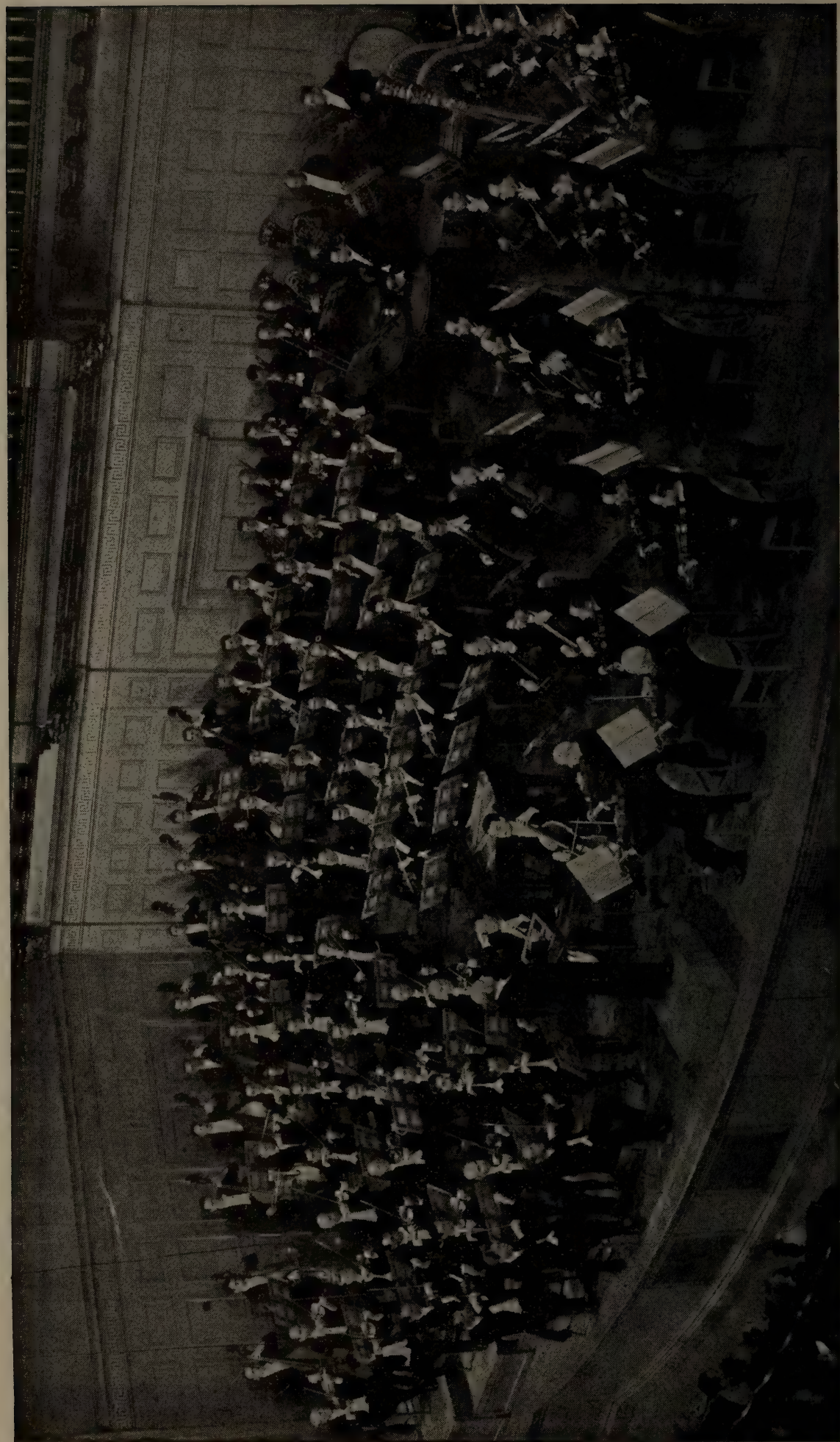
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| Bach, C. P. E. | Concerto for Orchestra in D major |
| Bach, J. S. | Brandenburg Concertos No. 2, 3, 4, 5, 6 Suites No. 2 and 3. Prelude in E major |
| Beethoven | Symphonies Nos. 2, 3, 8, and 9; Missa Solemnis |
| Berlioz | Symphony, "Harold in Italy" (Primrose) Three Pieces, "Damnation of Faust," Overture, "The Roman Carnival" |
| Brahms | Symphonies Nos. 3, 4 Violin Concerto (Heifetz), Academic Festival Overture |
| Copland | "El Salón México," "Appalachian Spring," "A Lincoln Portrait" (Speaker: Melvyn Douglas) |
| Debussy | "La Mer," Sarabande |
| Fauré | "Pelléas et Mélisande," Suite |
| Foote | Suite for Strings |
| Grieg | "The Last Spring" |
| Handel | Larghetto (Concerto No. 12), Air from "Semele" (Dorothy Maynor) |
| Hanson | Symphony No. 3 |
| Harris | Symphony No. 3 |
| Haydn | Symphonies No. 94 "Surprise" (new recording); 102 (B-flat) |
| Khatchatourian | Piano Concerto (Soloist: William Kapell) |
| Liadov | "The Enchanted Lake" |
| Liszt | Mephisto Waltz |
| Mendelssohn | Symphony No. 4 ("Italian") |
| Moussorgsky | "Pictures at an Exhibition" Prelude to "Khovanstchina" |
| Mozart | Symphonies in A major (201); E-flat (184); C major (338); Air of Pamina, from "The Magic Flute" (Dorothy Maynor) |
| Piston | Prelude and Allegro for Organ and Strings (E. Power Biggs) |
| Prokofieff | Classical Symphony (new recording); Violin Concerto No. 2 (Heifetz); "Lieutenant Kijé," Suite; "Love for Three Oranges," Scherzo and March; "Peter and the Wolf"; "Romeo and Juliet," Suite; Symphony No. 5, Dance from "Chout" |
| Rachmaninoff | "Isle of the Dead"; "Vocalise" |
| Ravel | "Daphnis and Chloé," Suite No. 2 (new recording); Pavane, Rapsodie Espagnole, Bolero |
| Rimsky-Korsakov | "The Battle of Kerjenetz"; Dubinushka |
| Satie | Gymnopédie No. 1 |
| Shostakovitch | Symphony No. 9 |
| Schubert | "Unfinished" Symphony (new recording) Symphony No. 5; "Rosamunde," Ballet Music |
| Schumann | Symphony No. 1 ("Spring") |
| Sibelius | Symphonies Nos. 2 and 5; "Pohjola's Daughter"; "Tapiola"; "Maiden with Roses" |
| Sousa | "The Stars and Stripes Forever," "Semper Fidelis" |
| Strauss, J. | Waltzes: "Voices of Spring," "Vienna Blood" |
| Strauss, R. | "Also Sprach Zarathustra" "Till Eulenspiegel's Merry Pranks" |
| Stravinsky | Capriccio (Sanromá); Song of the Volga Bargemen (arrangement) |
| Tchaikovsky | Symphonies Nos. 4, 5, 6; Waltz (from String Serenade); Overture, "Romeo and Juliet"; Fantasia, "Francesca da Rimini" |
| Thompson | "The Testament of Freedom" |
| Vivaldi | Concerto Grosso in D minor |
| Wagner | Prelude and Good Friday Spell from "Parsifal" |
| Weber | Overture to "Oberon" |

but the Overture has received the highest praise. Frederick Niecks, Schumann's principal biographer, considered it not only Schumann's "greatest achievement as a composer of program music," but his greatest "as a composer generally," and "one of the most original and greatest orchestral compositions ever conceived, one of the most powerful . . . one of the most sombre soul portraits ever painted. . . . The sombreness is nowhere relieved, although contrast to the dark brooding and the surging agitation of despair is obtained by the tender, longing, regretful recollection of Astarte, the destroyed beloved one." H. E. Krehbiel considered this as the "most profoundly subjective" of Schumann's works, "as consistently as the prelude to Wagner's *Tristan und Isolde*, an effort to delineate soul states and struggles without the help of external things. To understand it one must recall the figure in Byron's poem — the strong man torn by remorse, struggling with himself, bending supernatural powers to his will, yearning for forgiveness and death, tortured by a pitiless conscience, living in a solitude which was solitude no more, 'but peopled with the furies,' condemned by his own sin to number

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Paul Graf Waldersee has described the Overture, in "*Musikalische Vorträge*," as "a deeply earnest picture of the soul, which describes in the most affecting manner the torture and conflict of the human heart, gradually dying out, in allusion to the liberation wrought through death. It is always a dangerous thing to approach such a creation with the intellectual dissecting knife and seek to read from it the definite ideas of the composer. In this special case one can hardly err, if he assumes that the master wished to indicate two fundamental moods of feeling: on the one hand that of anguish, which is the consequence of sin — the unrest that is coupled with resistance to divine and human laws; on the other, that of patience, of forgiveness — in a word, of love — so that to the soul's life of Manfred he might offset that of Astarte. The rhythmic precipitancy in the first measure of the Overture transports us at once into a state of excited expectation. After a short slow movement, the development begins in passionate tempo, the portrayal of the restless and tormented mood. It is the syncope, employed continually in the motive, that indicates the conflict of the soul. This storms itself out, and then appears the expression of a melancholy, milder mood. Mysteriously, in the *pianissimo*,



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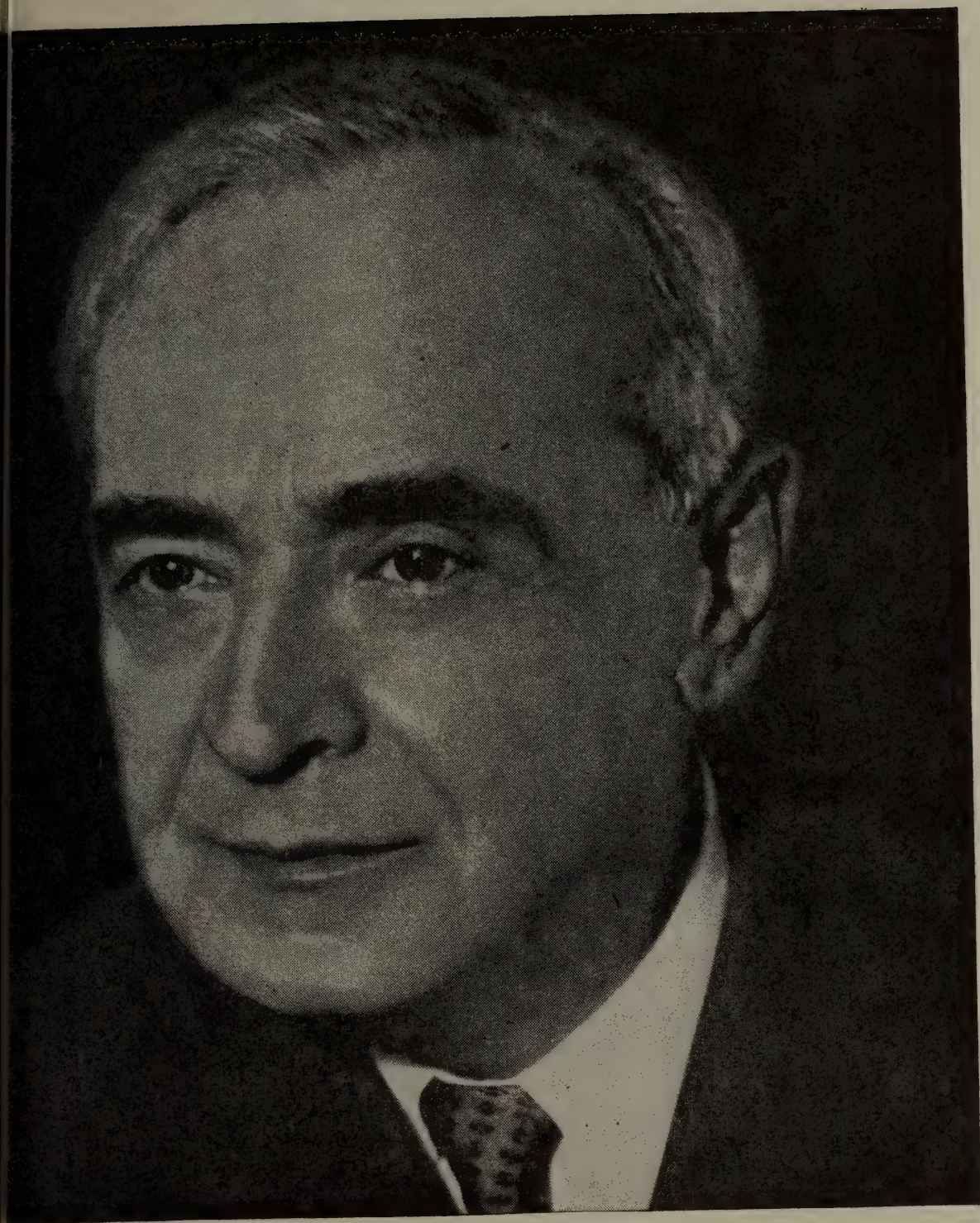
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Composed in 1797, this Concerto had its first performance in Prague in 1798. It was published in 1801 and dedicated to the Princess Odessalcchi, née Keglevics.

The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, timpani, and strings. The present performances are the first in the Friday and Saturday series. (This concerto was performed at a Cambridge concert of this orchestra December 12, 1895 — Marie Gesellschaft, soloist: at a Monday Evening concert February 15, 1932 — Robert Goldsand, soloist: and in Cambridge March 8, 1934 — Shirley Bagley, soloist.)

THE Concerto in C major is the second in order of composition, the one in B-flat major having been composed in 1794.* Nothing Beethoven wrote is closer to Mozart than these two concertos. What Mozart had done in matching the two mediums must have held the

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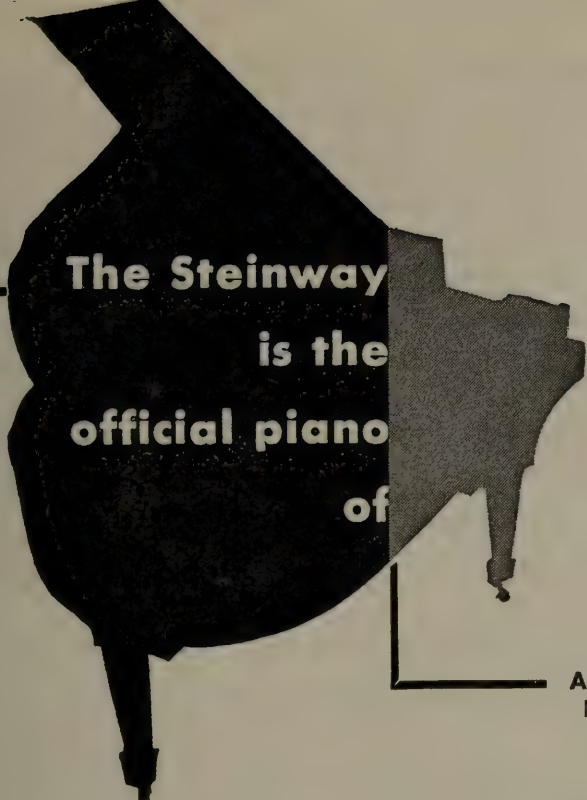
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destined successor in a sort of reverential awe.† But it was not the awe of constraint. The concertos tell, rather, of whole-hearted acceptance, warm idealization. In the two concertos Mozart's custom of a long orchestral exposition is closely imitated. The delayed entrance of the soloist is similarly effective as a free, pliable, individual voice — a device as dramatic as the first entrance of the principal actor in a play after dialogue to whip up suspense. Listening to this orchestra exposition, one can almost build up an illusion that it is Mozart indeed. Yet there are signs, and as the movement progresses the signs multiply: characteristic rising scales, twists of modulation. But there is another change — more pervasive, and more intimate. Beethoven's instruments begin to sing as Mozart's had; but in the very act of imitation the degree of incandescence is raised, the line broadened. This is particularly true of the C major Concerto, which reaches a greater point of glow than the one in B-flat. The orchestra is freer, as in the *Largo*, where the second strain (given to the orchestra and

† Beethoven was at an Augarten concert with John Cramer, the pianist-composer, when Mozart's Concerto in C minor (K. 491) was being performed. A fresh theme in the rondo brought from Beethoven the exclamation: "Cramer, Cramer! We shall never be able to do anything like that." "As the theme was repeated and wrought to a climax," says Thayer who had the anecdote from Cramer's widow, "Beethoven, swaying his body to and fro, marked the time and in every possible manner manifested a delight rising to enthusiasm." This happened in 1799, while Beethoven's C major Concerto still lay in manuscript.

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designed for it) finds an impassioned pulse. The horns are used already with a special sense in this Concerto, and in the slow movement the clarinet stands out as it had not before. The orchestra is not yet liberated, but it is perceptibly finding itself. The Concerto is forward- as well as backward-looking, tapping at the door of happy discoveries to come and bringing to pass even through the fulfillment of formal expectations the spell of the poet Beethoven.

The rondo is built upon a theme in delightful irregularity of phrase, first set forth in a light staccato by the piano. A second theme, in the dominant key, given out by the strings, has been identified with the Austrian folksong "*In Mantua in Banden der treue Hofer sass.*" But the first theme holds the rudder, rondo fashion. Theme and episodes are carried out in the usual give and take of solo and *tutti*.

In 1801, when Beethoven was looked upon by conservative musicians as an obstreperous young man, a Leipzig critic disapproved of his two-piano concertos, then just published, and drew a sharp complaint from the composer, directed at the publisher Hofmeister in that town: "As regards the Leipzig O — [oxen?], let them talk; they will certainly never make anybody immortal by their twaddle, nor will they rob of their immortality those whom Apollo has favored." He also



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wrote to the firm of Breitkopf & Härtel in the following spring; "You should recommend to the Messrs. your critics greater care and wisdom." Their "howls" had given him a moment of humiliation, but he "could not get angry," realizing that "they did not understand their business." As a matter of fact, Beethoven himself was not satisfied with these two concertos, but his reason was the very opposite of the critic's objections—his orchestral thoughts were expanding as he then worked upon his Third Concerto in C minor. "They did not understand their business," if their business was to understand a Beethoven destined to do as wild and incredible things within the concerto as within the other musical forms.



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ERNEST NEWMAN — THE OCTOGENARIAN HURDLE

On November 28 last, Neville Cardus saluted Ernest Newman, in Mr. Newman's own paper, the "*Sunday Times*," on the occasion of his older colleague's eightieth birthday. His message is here quoted, together with Mr. Newman's weekly article, which appeared on the same page.

ON Tuesday next the eightieth birthday will be celebrated of a man who has been the *Sunday Times* music critic for twenty-eight years and has done more to form the taste of large sections of the English public than anybody since Sir George Grove. Ernest Newman was born on November 30, 1868, and Liverpool is his native city.

It is often supposed that a writer on music is less important than a great executant, but this is a mistake. The critic at all times is the guardian of standards, the tiller of the soil — not afraid to turn it over from time to time. Not being a creative artist himself, he has no personal axe to grind, so he can enter many different worlds and schools of thought, though even a critic should not lapse into mere dilettantism. He must constantly remember Oscar Wilde's saying:

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Newman first made his influence felt in a dark age of British music. Like Shaw — and J. F. Runciman — Newman proved that it was possible to write about music in language intelligible to the average educated reader; also, like Shaw and Runciman, he at once demonstrated that the "divine" art, presided over by Saint Cecilia, need not forever be approached with a long reverential face. He quickly captivated a large public; many people who knew nothing of Beethoven and Bach looked for the initials "E.N.," first in the *Manchester Guardian*, then in the *Birmingham Post*, the two newspapers that served as his platform when he was making his reputation.

He cleared the air of cant. He was as astringent and cleansing as Shaw himself. "The higher the voice the lower the intellect" was one of his approaches to a great tenor in a famous notice. And, discussing a string quartet by a venerated and venerable professor, he took a merciful view of its shortcomings because, as he pointed out, judging by the opus number — only 268 — "it was obviously an early work."

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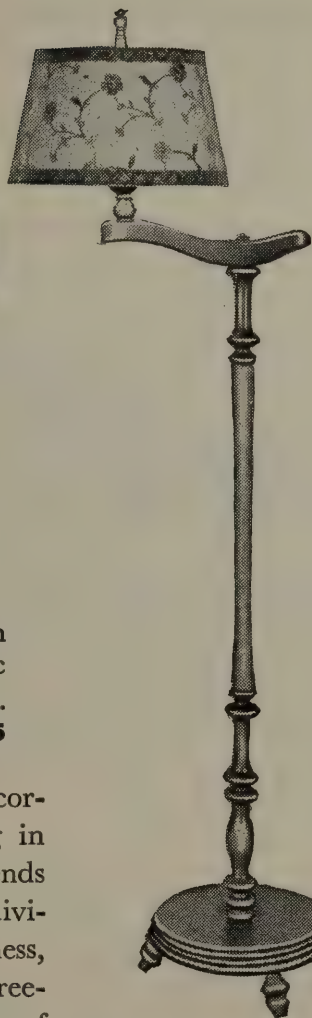
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His permanent contributions to the literature of music-criticism and musicology are well known, though one or two volumes are nowadays hard to come by and should be reprinted: notably the brilliant "Gluck and the Opera," an amazing piece of work from a young man in his twenties (it was published in 1895); the book on Hugo Wolf, and the first of the Wagner studies (1899). But some of the best of "E. N." is buried in the newspaper files.

Newman has never written a notice in his life not stimulating, provocative, penetrating, witty and a generator of ideas. May his shadow, and the number of his enemies, never grow less! Many happy returns!

THE DON JUAN SAGA

By ERNEST NEWMAN

I LISTENED with all the more interest the other evening to Mr. Salvador de Madariaga's illuminating talk in the Third Program on "Faust and Don Juan" because the latter hero has been a good deal in my own thoughts lately. I had been regretting that more composers have not made use of him for operatic purposes. I mean, of course, *the* Don Juan, of the Don Juan Tenorio legend. There is a partially parallel Spanish legend of one Don Juan Marana, about

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whom Prosper Mérimée wrote an excellent story, while in 1836 Alexandre Dumas *père* made him the subject of a play entitled "*Don Juan de Marana, ou la chute d'un ange, mystère en cinq actes.*" This was Arnold Bennett's starting point when writing the libretto he made for the opera of Eugene Goossens that was produced at Covent Garden a few years before the late war. It is Don Juan Tenorio, however, who has written himself so indelibly on the literature of Europe during the last three centuries, and who should still be good for much service.

There is a grain of truth in Wagner's dogma that the ideal, enduring matter for music drama is not contemporary life or actual history but the myth or saga. The more palpitatingly contemporary a subject is the sooner an opera based on it becomes old-fashioned, as witness, in our own day, "Louise." The saga, however, provides a generalised framework within which, as the Greeks discovered, poets of successive generations can express themselves and their epoch. The strength of the saga is that it is at the same time universal and timeless and capable of perpetual rethinking in terms of the psychology of each epoch: the cardinal example of Faust will at once occur to the reader. And the first creator of the character of Don Juan Tenorio — the

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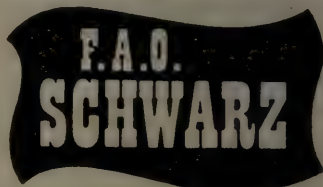
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Spanish monk Tirso de Molina, in a drama of about 1630 — managed, by a singular combination of talent and good luck, to tell a contemporary tale on the stage in such a way that it contained within itself ever after infinite possibilities of readaptation to changing intellectual and social conditions, of becoming, in fact, a saga.


The theme was treated in a hundred ways in the European drama and puppet plays of the 17th and 18th centuries. In the 19th it received, in Spain, a notable expansion in Zorrilla's "Don Juan Tenorio" (1849), while the German Grabbe made an ambitious but unsuccessful attempt to fuse the Faust and Don Juan legends into one in a play of 1824. In our own day we have seen Juan Tenorio brilliantly transformed into the John Tanner of "Man and Superman," with Mozart's noble Donna Anna modernized into the businesslike Ann Whitefield.

The curious thing is that the saga has not played anything like so large a part in music as in literature, though there had been operatic treatment of it, of course, even before Mozart. In this respect it contrasts markedly with the Faust saga, which has long been popular with musicians. Why this difference? I can account for it, so far as opera composers are concerned, only by the fear inspired in them all by Mozart. He would be a bold man indeed who would venture on

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the Statue scene again after the master's incomparable handling of it; one blast of that terrific D minor chord — the most magically evocative single chord in the whole history of music — would be enough to send the most self-confident composer of our own or any future time rocking back on his heels: no angel could half so effectively close the gates of heaven against the libertine as this sulphurous D minor belch throws open the gates of hell to him. Busoni coquetted with the idea of an opera on the Don Juan theme, but rejected it in favour of Faust; and we shall probably not be far wrong in assuming that he did so because he felt that at every turn Mozart would be in his way.

We have thus arrived at a position in which a saga of the most seminal kind, an eternal symbol of the most fundamental force in human nature, seems to be barred against the modern composer. Yet it is too pregnant, too timeless a subject, surely, to be lost to the operatic stage for ever because of the incomparable genius who laid his mighty hand on it a century and a-half ago.



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PRELUDE TO "THE AFTERNOON OF A FAUN" (AFTER THE
ECLOGUE OF STÉPHANE MALLARMÉ)

By CLAUDE DEBUSSY

Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris,
March 26, 1918

Debussy completed his *Prelude to the Afternoon of a Faun* in the summer of 1894. The *Prelude* was performed at the concerts of the Société Nationale, December 22, 1894, Gustave Doret conducting. It was published in 1895.

The orchestration is as follows: three flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two harps, antique cymbals, and strings.

The first performance in the United States was by the Boston Orchestral Club. Georges Longy, conductor, April 1, 1902. The first performance by the Boston Symphony Orchestra was December 30, 1904. The *Prelude* did not find its way into the concerts of the Paris Conservatoire until the end of 1913.

It would require a poet of great skill and still greater assurance to attempt a translation of Mallarmé's rhymed couplets, his complex of suggestions, his "labyrinth," as he himself called it, "ornamented by flowers." Arthur Symons (in his *The Symbolist Movement in*



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Modern Literature) wrote: "The verse could not, I think, be translated," and this plain dictum may be considered to stand. We shall therefore quote the faithful synopsis (quite unsuperseded) which Edmund Gosse made in his "Questions at Issue":

"It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it. A faun — a simple, sensuous, passionate being — awakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies,

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golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible *L'Après-Midi d'un Faune*; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

According to a line attributed to Debussy, the Prelude evokes "the successive scenes of the Faun's desires and dreams on that hot afternoon."

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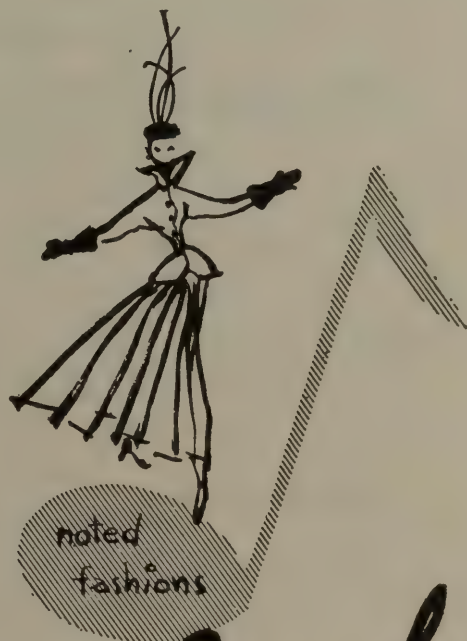
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SUITE FROM THE DANCED STORY, "THE FIRE-BIRD"

By IGOR FEDOROVITCH STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

In the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score was ready in May, 1910. The scenario was the work of Fokine.

The first performance of the "*Oiseau de Feu*" a "*Conte dansé*" in two scenes, was at the Paris Opéra on June 25, 1910. The Fire-Bird, Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Kastchei, Boulgakov. Gabriel Pierné conducted. The stage settings were by Golovine and Bakst.

The first performance of the suite by the Boston Symphony Orchestra was on October 31, 1919; the most recent one, March 24, 1944.

The composer revised the suite in a more modest orchestration in 1919. It was this form of the suite which Stravinsky, as guest conductor, included upon his program here, March 15, 1935. This orchestration was used by André Kostelanetz as guest conductor, March 24, 1944. It is used in the present performances. The orchestration calls for two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, xylophone, piano, harp, and strings.

FOKINE's scenario may thus be described. After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude,

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she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Kastcheï, who turns decoyed travelers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Kastcheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Kastcheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Kastcheï and his retinue to dance until they drop exhausted. The secret of Kastcheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Kastcheï and his crew sway with it. At last the egg is dashed to the ground; Kastcheï dies; his palace vanishes; the petrified knights come to life; and Ivan receives, amid great rejoicing, the hand of the beautiful princess.

How two Russian geniuses met and collaborated to their mutual glory in the "Fire-Bird" is interestingly told by Romola Nijinsky,



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in her life of her husband,* a book which is much concerned, naturally, with the amazing career of Diaghilev, and the Ballet Russe.

Diaghilev and Nijinsky, in the days of their early fame, before breaking with the Imperial Ballet School, had the habit of wandering about St. Petersburg on free evenings, in search of ballet material.

"One evening they went to a concert given by members of the composition class at the Conservatory of Music. On the program was the first hearing of a short symphonic poem called '*Feu d'Artifice*.' Its author was a young man of twenty-six, the son of a celebrated singer at the Imperial Theatre — Feodor Stravinsky. After the performance Diaghilev called on the young Igor, whose father he had known and admired, and, to Stravinsky's utter amazement, commissioned him to write a ballet expressly for his company.

"For a long time Fokine had had the idea of a distinctly Russian story for dancing, founded on native legends. Fokine told the story of the Fire-Bird to Benois, over innumerable glasses of tea, and with every glass he added another embellishment, and every time he repeated the

* "Nijinsky," Romola Nijinsky (Simon and Schuster, 1934).



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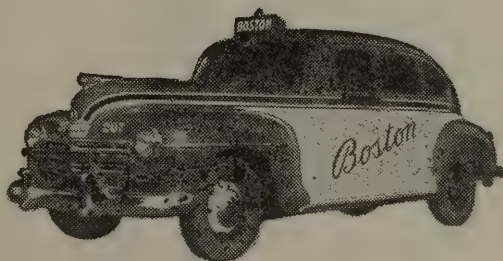
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tale he put in another incident. Benois was enthusiastic, and they went so far as to tell Diaghilev and asked who would be a good one to compose the music. Liadov's name was mentioned. 'What,' cried Fokine, 'and wait ten years!' Nevertheless, the commission was awarded to Liadov and three months passed. Then Benois met him on the street and asked him how the ballet was progressing. 'Marvellously,' said Liadov. 'I've already bought my ruled paper.' Benois' face fell, and the musician, like a character out of Dostoevsky, added: 'You know I want to do it. But I'm so lazy, I can't promise.'

"Diaghilev thought at once of Igor Stravinsky, and the conferences between him, Benois, and Fokine commenced.

"Fokine heard Stravinsky's '*Feu d'Artifice*' and saw flames in the music. The musicians made all manner of fun of what they considered his 'unnecessary' orchestration, and he was touched by, and grateful for, Fokine's congratulations. They worked very closely together, phrase by phrase. Stravinsky brought him a beautiful cantilena on the entrance of the Tsarevitch into the garden of the girls with the golden apples. But Fokine disapproved. 'No, no,' he said. 'You bring him in like a tenor. Break the phrase where he merely shows his head on his first intrusion. Then make the curious swish of the garden's magic noises return. And then, when he shows his head again, bring in the full swing of the melody.'



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"Fokine made the choreography extremely fantastic. The steps are as rich in variation, as light and weird, as the story itself, especially in the solo dances of the Fire-Bird, which constantly imitate the movements of a feathered creature.

"Golovin's scenery of a garden, with the castle of Kastcheï in the background, surrounded by trees, is wonderful as in a dream, stylised, but so convincingly unearthly, so sensuous, that one is in another world. The costumes were based on native Russian dress: fur-edged coats, stiff with gold and jewels, and high, embroidered leather boots.

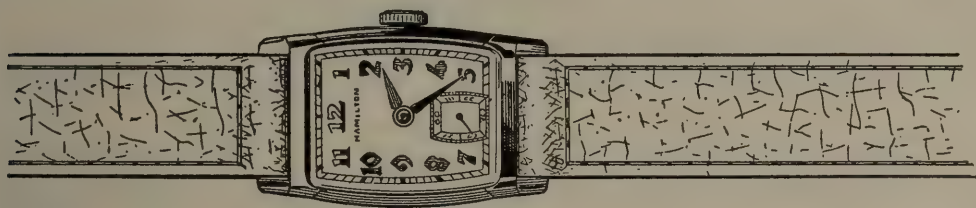
"Stravinsky was wild with enthusiasm to compose the music. By commissioning him Diaghilev proved his uncanny gift of the divining-rod again, which sensed talent wherever it lay latent. Just as with

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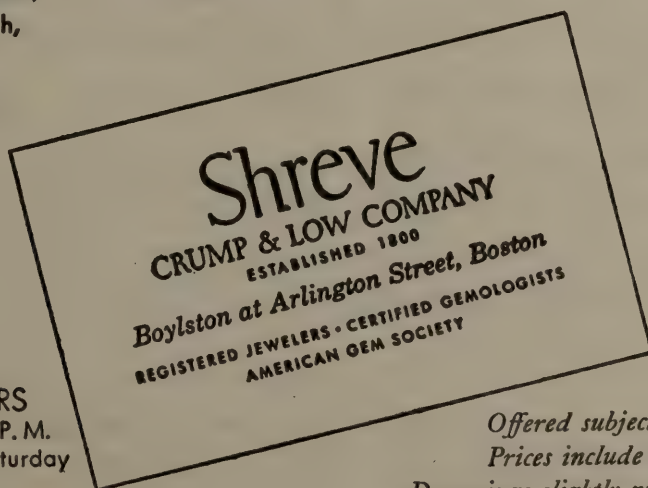
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Vaslav (Nijinsky) he gave Stravinsky an immediate opportunity to unfold his art. He knew at once that he had disclosed perhaps the foremost genius of contemporary music, and for this service alone Diaghilev deserves our lasting gratitude.

"Stravinsky threw himself whole-heartedly into the composition, and he had little enough time in which to complete it. He was extremely eager, but, in spite of the awe he had for Diaghilev and the respect held for his elders like Benois and Bakst, he treated them all as his equals. He was already very decided and wilful in his opinions, and in many ways a difficult character. He not only wished his authority acknowledged in his own field of music, but he wanted similar prestige in all the domains of art. Stravinsky had an extremely strong personality, self-conscious and sure of his own worth. But Diaghilev was a wizard, and knew how to subdue this young man without his ever noticing it, and Stravinsky became one of his most ardent followers and defenders. He was extremely ambitious, and naturally understood the tremendous aid it would mean to him to be associated with Sergei Pavlovitch's artistic group.

"Vaslav and Igor soon became friends. He had a limitless admiration for Stravinsky's gifts, and his boldness, his direct innovation of new harmonies, his courageous use of dissonance, found an echo in Vaslav's mind.

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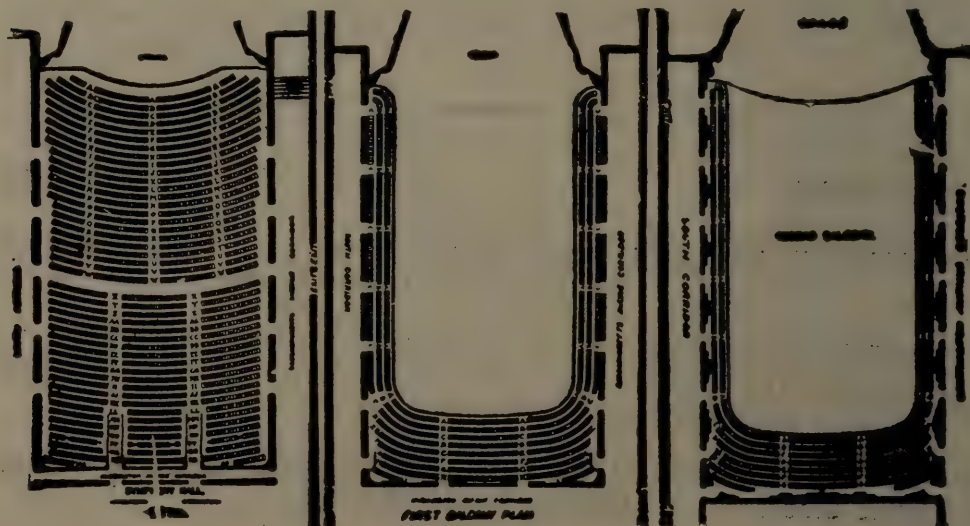
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with historical and descriptive notes by

JOHN N. BURK

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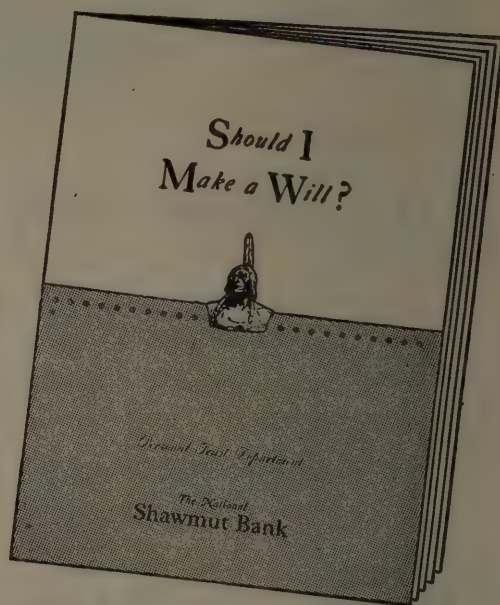
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In the Midwest

Exhibition

Prokofieff's "Classical" Symphony

Odd Paragraphs

IN THE MIDWEST

Paragraphs are here quoted from the several cities visited by the Boston Symphony Orchestra on its midwestern tour.

Pittsburgh — November 30

Dr. Koussevitzky has become a cherished personal institution in Boston and the idol of the musical public wherever he has appeared with his orchestra. And he has brought the Boston Symphony to the foremost place in the orchestral world.

We know of no conductor who has done so much as he for music and for composers in the United States. Where he led, other conductors followed. He possesses the great quality of selflessness in service to his art and to artists.

He is not a specialist, unless he be a specialist in humanity and all it connotes in musical art. He has no penchant for a particular type of music. To him all music worth its salt is his fond interest. And regardless of its national origin Dr. Koussevitzky has been its champion and has given it utterance through the marvelous expressive power of the Boston Symphony musicians.

RALPH LEWANDO, *Pittsburgh Press.*

Nowhere else has one such refinement of tone with grand volume as in the Boston strings; these woodwinds have no superiors; if there is better brass, then their leader can do no more than Mr. Koussevitzky. It goes without saying that the ensemble is as fine as human talent can produce.

J. FRED LISSFELT,
Pittsburgh Sun-Telegraph.

If, after over a quarter of a century as the head of America's finest orchestra, Dr. Koussevitzky has finally found it necessary to relinquish his post, the loss will be felt farther than the area immediately surrounding Boston.

By his tours, his broadcasts, and his recordings, Dr. Koussevitzky and his superb orchestra have come to stand for the highest standards in American orchestral perfection. It is no over-statement to say that if American orchestral tastes are at their peak level now, Dr. Koussevitzky and the Boston Symphony Orchestra are directly responsible.

DONALD STEINFIRST,
Pittsburgh Post-Gazette.

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Cleveland — December 1

Many were the persons in the large audience at Public Music Hall last night who jumped to their feet to cheer Serge Koussevitzky and the Boston Orchestra at the close of the thrilling program which they presented under auspices of our Cleveland Orchestra.

It was an occasion, if there ever was one, for spontaneous tribute to a great conductor and great orchestra, for since Koussevitzky will retire at the end of this season, this was the last opportunity given us to hear him in the rôle which has endeared him to millions of music lovers.

It must be said that he gave us something to remember him by, a program replete with the glories of the dynamic interpretive genius for which he is justly renowned. And as one listened to the triumphant finale of Brahms' C minor Symphony, which seemed never to have sounded more proudly jubilant, one could not help wondering in what ways this conductor will be most missed, for missed he will certainly be, regardless of how gifted his successor may be.

HERBERT ELWELL,
Cleveland Plain Dealer.

Cincinnati — December 2

The program which Serge Koussevitzky chose for his farewell concert here as conductor of the Boston Symphony Orchestra last night was one calculated to emblazon the orchestra's every possible talent. Music Hall was virtually filled for the occasion, and the enthusiastic audience recalled the conductor for innumerable bows. It was a memorable ovation, the like of which Cincinnati has seldom seen and heard.

JOHN P. RHODES,
Cincinnati Enquirer.

Chicago — December 3

It was an occasion never to be forgotten. The performance made it so.

That Koussevitzky should be giving up the Boston orchestra at the end of his 25th season seems unthinkable in the face of such music. He will have his men at Tanglewood, of course, and there will be clamoring for him as guest. But the Boston orchestra is his instrument and without him, whatever it may be, it will not be the same.

He has forged it into one of the wonders of the world, an orchestra unmatched, at least in my experience, in glory of tone, eloquence of expression, and that surging vitality that makes music a living thing.

CLAUDIA CASSIDY,
Chicago Tribune.

Detroit — December 7

The audience jammed the big auditorium to the last seat permitted by law. For Koussevitzky presented a program so daringly modern in its major portion as to seem a final challenge to his listeners before bidding farewell to Detroit.

Long before the doors closed at the Temple, the last whisp of standing room was gone, and hopefuls by the hundreds were being turned away.

At the end of the concert the audience stood and paid its tribute for at least five minutes. Koussevitzky returned to the stage almost a dozen times before the audience began reluctantly to leave.

It was more like the launching of a great career than one of its final events.

J. DORSEY CALLAGHAN,
Detroit Free Press.

. . .

EXHIBITION

A loan exhibition of mid-nineteenth-century ship portraits from the collection in the Peabody Museum, Salem, Mass., is now on view in the Balcony Gallery. Among the artists represented are members of the Roux and Camillieri families and Honoré Pellegrini of Marseille; Raffael Corzini and E. Carmiletti of Smyrna; Jacob Petersen and C. Clausen of Copenhagen; M. F. Corne, Benjamin West and George Ropes of Salem; Moyo of Barcelona; Luzro of Venice; Grandini and Montardier of Le Havre; and Fitz Hugh Lane of Gloucester.

. . .

PROKOFIEFF'S "CLASSICAL" SYMPHONY

Among the wonders of orchestral performance of the period of the last twenty-five years now drawing to its close has been the Koussevitzky-Boston Symphony performance of Prokofieff's "Classical" Symphony — miraculous as mere sound in its radiance, refinement, and lightness. It was especially beautiful in Carnegie Hall, whose acoustic qualities softened to shimmering radiance the orchestra's brilliance in reverberant Symphony Hall. And RCA Victor gives us not only a new recording of the performance but one made in Carnegie Hall, superb in its spaciousness, clarity, and sensuous beauty (DM-1241, \$3.50). — B. H. HAGGIN, *The Nation*, October 23, '48.

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ness of the score. Those qualities of "tact and subtlety" which one admired in the famous two single discs by Koussevitzky of the Thirties are still intact, especially in the lightly amusing slow movement.

— IRVING KOLODIN, *Saturday Review of Literature*, October 30, '48.

ODD PARAGRAPHS

I even think that *sentimentally* I am disposed to harmony. But *organically* I am incapable of a tune. I have been practising *God Save the King* all my life; whistling and humming of it over to myself in solitary corners; and am not yet arrived, they tell me, within many quavers of it. Yet hath the loyalty of Elia never been impeached.

LAMB: *A Chapter on Ears.*

. . . Anything can happen now since Igor Stravinsky has decided to make a juke-box version of the *Berceuse* from his *Firebird*. Having decided, as one periodical put it, to "enjoy profits while still alive, instead of waiting for posterity and Tin Pan Alley to rummage his works for popular tunes" after he has departed this world. . . .

Musical Forecast.

Has the reader heard the story of old Moriz Rosenthal and the fond mother who was convinced that her boy was a pianistic wonder such as the world had never yet seen? At last Rosenthal consented to hear the prodigy, and something like the following dialogue ensued. "So you are going to play to me?" "Please sir, yes sir." "And what are you going to play?" "Please sir, the Tchaikovsky concerto in B-flat minor." "Oh that? And how old are you?" "Please sir, four-and-a-half, sir." "Four-and-a-half? Too old!"

ERNEST NEWMAN in *Sunday Times*.

THE CHANGING VIEW

In Debussy's opera — *Pelléas et Mélisande* — consecutive fifths, octaves, ninths and sevenths abound in flocks, and not only in pairs but in whole passages of such inharmonious chords. . . . Such progressions sound awful, and as they come out in the strings, one gives an involuntary start, as when the dentist touches the nerve of a sensitive tooth.

"*Musical Courier*," July, 1902.



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- I. Allegro moderato
- II. Andante lento molto
- III. Allegro

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INTERMISSION

WAGNER..... { Prelude and Liebestod from "Tristan und Isolde"
Death Music of Siegfried from "Götterdämmerung"
Introduction to Act III, "Die Meistersinger von
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Prelude to "Die Meistersinger von Nürnberg"

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By CARL PHILIPP EMANUEL BACH

Born at Weimar, March 8, 1714; died at Hamburg, December 14, 1788

Arranged for orchestra by MAXIMILIAN STEINBERG

Born at Vilna, July 4, 1883

Emanuel Bach composed this concerto for viols (with a concertino of quinton, viola d'amore, viola da gamba and basse da viole). The date of composition is not ascertainable. The concerto was arranged by Maximilian Steinberg in 1909 for flute, two oboes (the second replaced in the slow movement by the English horn, labelled "oboe alto" in the score), bassoon, horn and strings.

The most recent performance in this series was on December 31, 1943.

DR. KOUSSEVITZKY became acquainted with this concerto as performed by the Society of Ancient Instruments in Paris, a set of viols then being used. It was at his suggestion that Maximilian Steinberg made the present orchestral arrangement.

Steinberg is known as Director of the Conservatory at Leningrad, in which position he succeeded Glazounov on the retirement of that musician. Steinberg received his musical education in this conservatory and studied under both Rimsky-Korsakov and Glazounov. He



has composed a considerable amount of music, orchestral, vocal, chamber and for the stage. He married in 1908 the daughter of Rimsky-Korsakov, and it was for this occasion that Stravinsky, then a student at the Conservatory, composed his "Fireworks."

Carl Philipp Emanuel Bach, second son of Maria Barbara, was prepared for a legal career and attended the Universities at Leipzig and at Frankfort-on-the-Oder. But a Bach was not easily weaned from the traditional profession of his kind. Though his father did not see fit to put this one among his numerous sons through an intensive musical preparation, the boy attended the Thomasschule at Leipzig and no doubt learned still more at home, where his receptive faculties were alert to the much music-making that went on there. Being left-handed, he could not have played a bowed instrument, but from childhood acquitted himself admirably upon the clavier or organ. It is told that at eleven he could glance over his father's shoulder and forthwith play the music he had seen. He composed profusely, even at this age. Completing his musical studies at Frankfort, he played for Friedrich Wilhelm I of Prussia as well as the Markgraf Friedrich Wilhelm, and had the reigning monarch been more musically inclined would probably have been installed as court musician. When the

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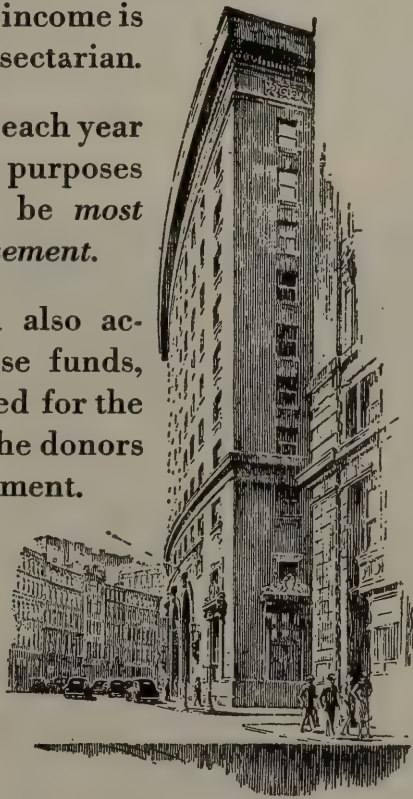
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younger Friedrich succeeded his father in 1740 this musical enthusiast soon made the twenty-four-year-old Bach cembalist of the royal chapel.

Emanuel Bach was never very contented with his position. Frederick the Great, being conservative in taste, favored the compositions of the brothers Graun in his court, and of Johann Joachim Quantz, his flute master, over the more daring and provocative concertos and sonatas of the Bach who was nevertheless by his wide repute a distinct ornament to the royal retinue. Bach likewise found the endless necessity of accompanying his monarch's performances upon the flute burdensome. If Frederick, who was inclined to take liberties with tempo, imposed his kingly word upon questions of musical taste, Bach would stand staunchly for his rights. Karl Friedrich Fasch, his assistant, reported Bach's remark that "the King might be the autocrat of his kingdom, but enjoyed no prescriptive pre-eminence in the realm of art."

Bach sought release from his position, to which as a Prussian subject (by marriage) he was bound. In 1767, he was at last given his freedom, and was promptly appointed by the Princess Amalia, the King's sister-in-law at Hamburg, as her *Kapellmeister*. For twenty-one



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years, until his death at the age of seventy-five, Emanuel Bach played the clavier and the organ, composed voluminously, and went down into history as "the Hamburg Bach."

Sebastian Bach's organ music, in Burney's opinion, courted "what was new and difficult, without the least attention to nature and facility." His vocal writing was "dry and labored," as compared to the "taste" his son displayed. The writer highly praised one of Emanuel's twenty-two settings of the "Passion," being apparently not even aware that the elder Bach had himself done something noteworthy in that line. Nor had he anything to say for the chamber music of the father, giving all his attention to the son's "more elegant and expressive compositions."

Burney fully appreciated the importance of Emanuel Bach's innovations. "If Haydn ever looked up to any great master as a model, it seems to have been C. P. Em. Bach: the bold modulation, rests, pauses, free use of semitones, and unexpected flights of Haydn remind us frequently of Bach's early works more than of any other composer. . . . Em. Bach used to be censured for his extraneous modulation, crudities, and difficulties; but, like the hard words of Dr. Johnson, to which the public by degrees became reconciled, every



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German composer takes the same liberties now as Bach, and every English writer uses Johnson's language with impunity."

Emanuel Bach's plain leadership in the establishing of the sonata form is the more impressive when one notes the veneration in which he was held by his successors. Haydn deliberately devoted himself to the assimilation of his form, and Mozart acknowledged in the strongest terms the value to posterity of his book, "Search Toward the True Method of Clavier Playing." There is no denying that he gave a great initial impulsion toward a fluent and rounded style of instrumental manipulation and thematic development. He was one of those musicians who come at a moment when a new vista in music is due to be opened up; lacking perhaps greatness in the full sense, he yet possessed enough daring and adventure to reach intuitively toward the new way which is in any case on the verge of disclosure. Such a composer has shaken off the shackles of outworn tradition, but he has not the stature to create a new world for that he has rejected. He dreams and gropes, has recourse to the intuitive art

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of improvisation — that trancelike state of mind upon which composers once relied, but which is now lost to the world. Reichardt, who visited Emanuel Bach at Hamburg in 1774, observed him in the very act of improvisation: "Bach would become lost for hours in new ideas and a sea of fresh modulations. . . . His soul seemed absent from the earth. His eyes swam as though in some delicious dream. His lower lip drooped over his chin, his face and form bowed apparently lifeless over the keyboard."



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Why, as a nation that can create an atom bomb, do we allow fire losses to grow steadily worse?

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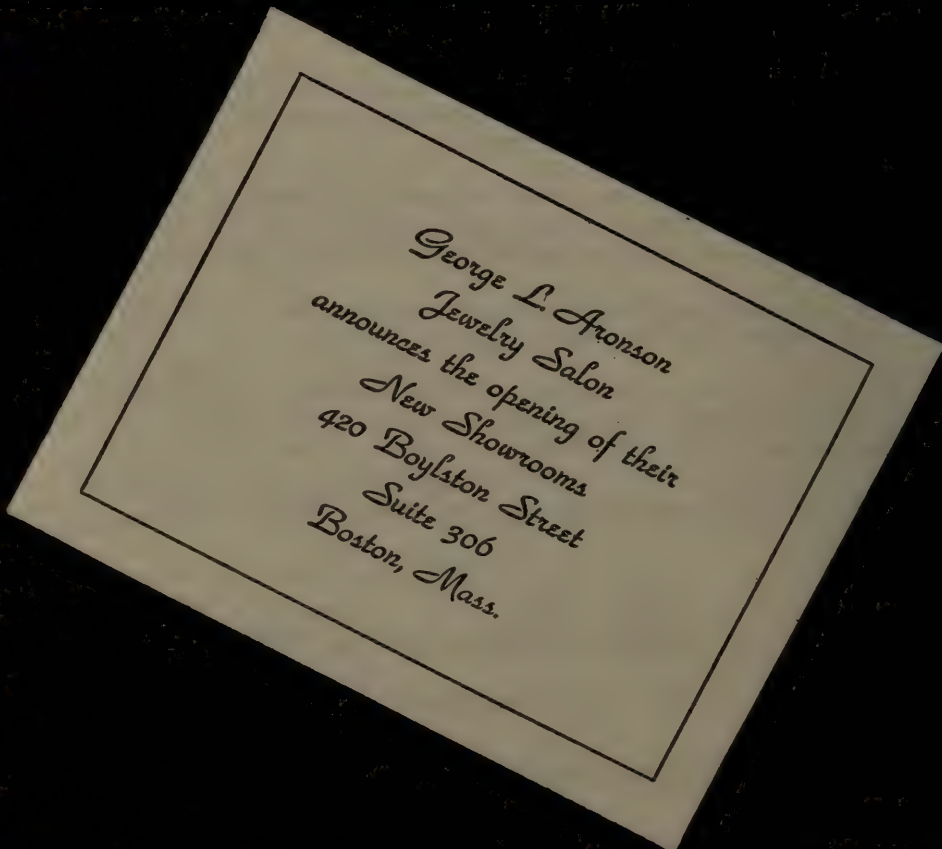
By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

The symphony was first performed by the orchestra in Stockholm, Sibelius conducting, March 24, 1924, within the month of its completion. The first Helsingfors performance took place on April 25 of the same year, Kajanus conducting. The first performance in this country was by the Philadelphia Orchestra, Leopold Stokowski conductor, on April 3, 1926. Dr. Koussevitzky introduced the symphony to Boston on December 13 of the same year, and repeated it January 30, 1931, April 21, 1933, March 8, 1935, March 19, 1937, January 27, 1939, December 6, 1941, April 18, 1946.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, timpani, and strings.

THE last three symphonies of Sibelius progressed by slow stages to their completion. In a statement made to Karl Ekman, his authentic biographer, Sibelius has said: "My work has the same fascination for me as when I was young, a fascination bound up with the difficulty of the task. Let no one imagine that composing is easier for an old composer, if he takes his art seriously. The demands one makes on himself have increased in the course of years. Greater sureness makes one scorn, in a higher degree than formerly, solutions that come too



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easily, that follow the line of least resistance. One is always faced with new problems. The thing that has pleased me most is that I have been able to reject. The greatest labour I have expended, perhaps, was on works that have never been completed."

The Fifth Symphony was begun in the first months of the world war, completed and performed in December, 1915. The composer revised it in 1916 and, after a performance, rewrote the entire score in late 1918 and 1919. Regretting perhaps the commitment of his score before it had met the final requirements of this most exacting of composers, Sibelius did not relinquish for performance his Sixth and Seventh symphonies until he had given years of careful thought to them. His letter of May 20, 1918, quoted by Karl Ekman, projects the Fifth Symphony in its second revision, and further symphonies as well — each of which he characterizes in a few words. The Seventh he calls "joy of life and vitality with *appassionato* passages. In 3 movements — the last an 'Hellenic rondo.' . . .

"By all this I see how my innermost self has changed since the days of the fourth symphony. And these symphonies of mine are more in the nature of professions of faith than my other works."

And in the same letter he says: "It looks as if I was to come out with all these three symphonies at the same time."

But the Sixth Symphony was not completed until January 1923,

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nor was the Seventh ready until March, 1924. "On the second of March 1924, at night, as I entered in my diary, I completed *fantasia sinfonica* — that was what I at first thought of calling my Seventh symphony in one movement."

Cecil Grey, unlike such writers as Ernest Newman or Aaron Copland, who note the resemblance to a symphonic poem, directly accepts the composer's title. He would seem justified in that Sibelius, not impelled by a dramatic or poetic image, has proceeded abstractly, and so found his form, his fine integration, his unmistakably symphonic development. Mr. Grey writes:

"Sibelius' Seventh Symphony is in one gigantic movement, based in the main upon the same structural principles as the first movement of the Sixth. That is to say, it has one chief dominating subject — a fanfare-like theme which first appears in a solo trombone near the outset and recurs twice, more or less integrally, and in addition a host of small, pregnant, fragmentary motives, of which at least a dozen play a prominent part in the unfolding of the action. The resourceful way in which these are varied, developed, juxtaposed, permuted, and combined into a continuous and homogeneous texture is one of the miracles of modern music; Sibelius himself has never done anything to equal it in this respect. If the Fourth represents the highest point to which he attains in the direction of economy of material and concision of form, the Seventh shows him at the summit of his powers in

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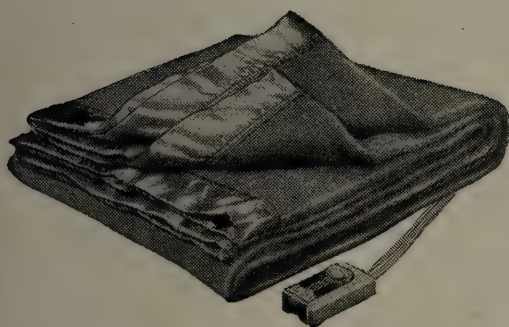
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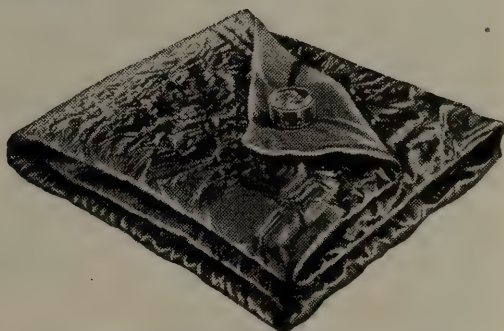
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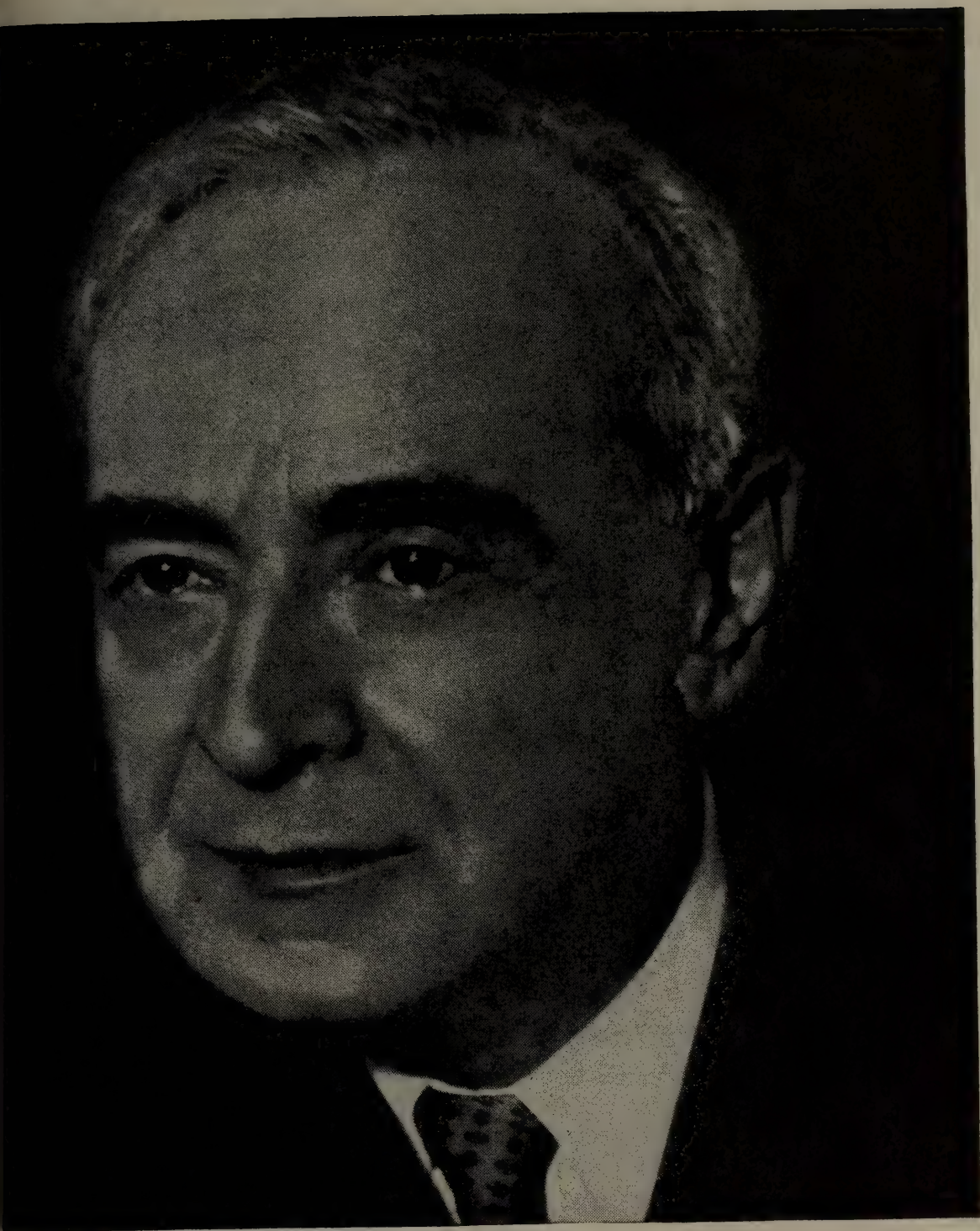
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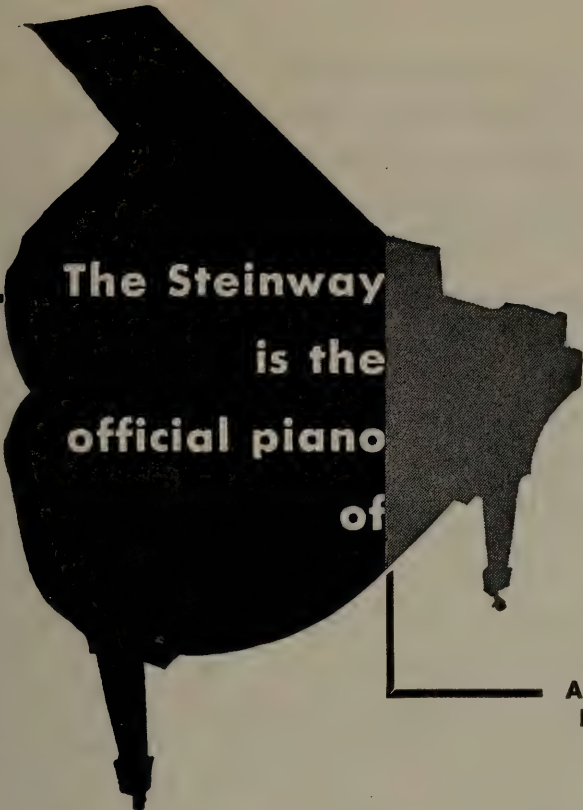
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ENTR'ACTE
PREJUDICE AGAINST CHAMBER MUSIC

By COMPTON MACKENZIE

Quoted from "A Musical Chair" (Chatto & Windus Ltd., London)

THE PREJUDICE against chamber music is fostered by the superstition that chamber music is an esoteric affair to the mysteries of which only a long and arduous initiation can lead. A ridiculous superstition! Chamber music in its prime was music written to entertain a household. It was intended to be played by the members of a family, or a gathering of friends, and that it was so played is evident from the fact that it was worth while printing so much of it. A performance of chamber music was at one time the equivalent of turning on the wireless and listening to one or other of the world's sweethearts presenting a program of light music. At one time to say, "I am very fond of music except, of course, chamber music and all that highbrow stuff the B.B.C. will give us," would have been considered the remark of a congenital idiot. To like music and dislike chamber music would not have been considered the taste of a rational being.

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Perfect democracy will be an ideal political condition and I find it difficult to put myself into the mind of the man who refuses to accept such an ideal. Yet a belief in democracy should not include a fatuous respect for popular taste, but a confident hope of raising that popular taste from its present vileness — and if I could find a stronger word I would use it — to something better.

Public taste at the moment considers the cinema organ a beautiful noise. Those who believe the cinema organ to be a pestilent disseminator of cheap ugliness are reproached for their intellectual snobbery and lack of human sympathy. Now, if I thought that the cinema organ provided a stepping-stone to lead men and women out of the morass, not of bad taste so much as of utter tastelessness, in which they are wallowing in self-complacent content, I would never say a word against the cinema organ. Unfortunately, the cinema organ merely provides a concrete bathing-pool of tepid, turbid water in which the public wallows more complacently than ever. We who oppose any surrender to popular taste are always accused of wanting to establish a select little corner in which we can enjoy ourselves without intrusion from the vulgar herd. No accusation could be more unjust. We ask for good music to be given to the public because we desire that the public should be given every opportunity to develop



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its taste. I am not for ever harping on the enjoyment of chamber music in any cock-a-hoop spirit of glorious isolation but because I know that there are still dozens who will not have enough patience and humility to give chamber music a chance. Nobody can accuse me of any lack of catholicity of taste in literature or music, and the fact that I can enjoy as much as I do good popular stuff like the *Blue Danube* should be a guarantee to those who enjoy it as much as I do myself that they can enjoy equally all the chamber music I can enjoy.

I am willing to wager that the first time I heard Beethoven's Quartet in E-flat major, Opus 127, I had as little appreciation of it as any reader who professes either a dislike of or a complete indifference to chamber music. During the last few years I have had many opportunities of listening to the work as interpreted by the Lener Quartet and by the Flonzaley Quartet. It was those oft-repeated previous playings which enabled me to declare as soon as I heard the latest performance by the Busch Quartet that this, whether from the point of view of interpretation, of instrumental virtuosity, or of recording, was the finest album of chamber music so far published. Do let me insist for the *n*th time that my appreciation and understanding and knowledge of chamber music are within reach of any reader who will approach chamber music in the way that I approached it. When I



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first acquired a gramophone I acquired all the chamber music obtainable, and that amount did not fill three ordinary storage albums. Every record was played so often that I absorbed the music as a plant absorbs sunlight. I could almost say that chamber music became a part of the air I was breathing. I have been told by superior people, both orally and in print, that it is impossible to listen to music and write at the same time. I deny that. I deny that anybody can listen to a long string quartet or a symphony and exclude from his mind every thought except of the music itself. Even the listening critic with a first-hand knowledge of playing in a quartet or conducting an orchestra, though he might succeed in banishing from his mind every thought extraneous to the music, by the mere fact of criticising this or that instrument, this or that interpretation of some phrase, would inevitably introduce extraneous contemplation because such criticism must involve a retrospective contemplation, were it never so momentary. Elgar once assured me that no man could listen with his whole attention to every note of even a short composition, and pointed out that the mere passing of a hand across the forehead might obliterate a musical moment of the utmost significance. I should not attempt to pass judgment on any performance to which

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I had not listened with all the deliberate attention I could give to it, but I will claim that the half-listening in which I indulge as a preliminary will always (and usually at the first hearing) let me know if some recording deserved an undivided attention. When this new Busch Quartet version of the E-flat minor was first played to me I was concentrated upon a page of my book which was going well, and therefore I was listening with less than half an ear to the music. Yet, so impressive were the very first notes of this performance, I was immediately aware of something unusual, and putting down my pen I listened in what was really a rapture until the very last note. Yet even that rapture must have retained within itself the movement onward of the book I am writing, because the instant the quartet was finished I went on as if I had not sat back idle in my chair for about three-quarters of an hour.

Beethoven was of us. His suffering as a man is comparable to the suffering of modern humanity. That in poverty, illness, deafness, and the anguish of mind he could write the sublime *adagio* of this E-flat major quartet is so convincing a piece of evidence of man's spiritual destiny that it is impossible to believe it was produced by any mathematical accident or by any fortuitous flow of the endocrine glands.

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I should not say this without personal experience, and it distresses me to know that there are still many readers who refuse, for no other reason than lack of faith, to avail themselves of what music can offer them. If I read through what I have written at various times I am astounded by the number of musical conversions I have experienced

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to my own profit, and I know from countless letters during the last fourteen years that I am only one of hundreds who have been experiencing such conversions. That cursed word "highbrow" has been a great enemy to British taste. When I first heard it in America in the autumn of 1912 it was used to denote a slightly self-conscious intellectual.

Highbrows appear to the man in the street like a lot of Mount Everests which he fancies he is so far from ever being able to climb that the notion of attempting even their foothills strikes him as ridiculous. If some bomb could blow up every writer of so-called light music, every cinema organ, every cinema organist, every crooner, every lachrymose English tenor, every writer of so-called lyrics (God save the mark!), and all those world's sweethearts who indulge in sentimental backchat with their audiences and do not stick closely to their job, which is to provide dance music to be danced to, and if after such a destructive explosion the public were compelled to listen for the whole of the year to good music or go without music altogether, the public might be converted, and all those Mount Everests would shrink to Primrose Hills. Most of the light music and dance music of the time is the work of pickpockets, not artists.



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EATING-SONGS


By LEIGH HUNT

(Reprinted from "The Musical Times," London, May 1, 1854)

We are indebted to Leonard Burkat for the text of this essay (here abridged), which has never appeared in book form.

THERE are plenty of love-songs in the world; plenty of drinking songs; too many war songs; Venice and Naples have boat-songs, and England has sea-songs; but notwithstanding the universal attractiveness of the subject, there is no class of compositions called eating-songs. The only express things of the kind, as far as we are aware, with the exception of the *Can of Cream from Devon* (if that is to be called a song), are a bantering parody of the love-song, "Gently touch the warbling lyre," which was set to a charming strain from Geminiani; the good old round, *There Lyes a Pudding in the Fire*, which is a simple announcement of the pudding's being ready; and our illustrious old friend, *Oh the Roast Beef of Old England*, which, excellent as it is, is rather a national than a gastronomical song.

Eating is of course often alluded to, in a passing way, by the poets, and this with more or less gusto, as it may happen; and here and there may be found among them something expressly on the subject — such as King's *Art of Cookery*, his receipts for making pies and puddings, Gay's *Receipt for Stewing Veal*, and Swift's *Cries* for the sellers of fish and vegetables. But jovial as the eaters of dinners may be, and much as they talk about what they eat, they never sing about it. We have after-dinner songs by hundreds, but (with the exception above noticed) not one on the subject of dinner itself — not one in honor and glorification of what is emphatically called the *Table*.



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Ladies themselves go so far as to have terms of affection and endearment for the dishes: say they are "fond" of veal; that they "love" pork; and that such and such a piece of beef is "beautiful." And yet these avowed, manifest, universal, loving, enthusiastic, and deeply-devooured pleasures are the only pleasures of which nobody sings. We speak of them with all the rapture and devotion of which prose is capable, but the prose is never moved enough to rise into song.

How is this?

We take the reason to be, that the rapture is always prospective or simultaneous, but never looks back, and could not very well sing if it did. It must clear its throat, and restore itself to a state of activity, with the wine: and by that time it has discovered that it is a rapture no longer, — has no longer any wings, — never had any but those of the goose or duck, and so cannot be borne away except by the wine's help, to which, accordingly, it transfers its gratitude. The feaster discerns, or instinctively feels, that whatever pleasures may attend the necessity of eating, they are all, like the necessity itself, of sheer animal description — able to be taken to their utmost without one particle of sentiment; for the moment you bring in that, eating, as eating, becomes comparatively of little consequence. You are content with half the luxuries which you had before; are willing to share and share alike; to piece out your dinner with bread and cheese; and to sing, not of the salmon and lobster-sauce, but of the pleasures of love and wine, nay, of temperance itself — of friendship and content. With wine you are "elevated;" with turtle you sink down — feel, perhaps, even a difficulty in getting up — are more willing to sleep than to sing.

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How pale each worshipful and reverend guest
 Rise from a clergy or a city feast!
 What life in all that ample body, say?
 What heavenly particle inspires the clay?
 The soul *subsides*, and wickedly inclines
 To seem but mortal, e'en in sound divines.

Handel, who grew too fat with good eating, was probably tempted to do so, first by a musician's natural tendency to the pleasurable, and then by nervous excitement, and the hope of allaying the excitement, or enabling it to support itself; but a terrible fit of illness, attacking mind as well as body, forced the great composer back into moderation. Rossini (so report says) has become "a sight" from the same cause; so at least it is believed, though fat is not always an indication of intemperance. A tendency to it may arise from health itself, or from a natural fitness in the body for being easily nourished. Great feeders are sometimes thin, and poor ones corpulent. But the author of the *Barber of Seville* is not likely to be an ascetic. He can write, however, grand as well as gay things; and therefore we hope will take thought, and not need the warning of his predecessors. Paesiello has written a *Barber of Seville* also, very gay and delightful, and he was not too fat. Mozart too was always little in person, every way; though from his highly pleasurable tendencies in other respects, we are not to suppose him insensible to the merits of sweets and savouries — and in his letters he often draws his metaphors from the table. Jomelli was very fat; for one Jomelli or Rossini we take it that there have been twenty musicians of ordinary dimensions. Beethoven was of moderate size. So was Haydn. And there seems reason to believe, from portraits, and other circumstances, that Corelli, Sacchini, Allegri, Per-

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golese, Palestrina were all men who, however good their bodily condition, were unencumbered with flesh.

It has been the same with the poets, themselves pleasurable men and lovers of music. It is not a little curious, that, with the exception of Ben Jonson (and he did not speak gravely about it so often), the poet in our own country who has written with the greatest gusto on the subject of eating, is Milton. He omits none of the pleasures of the palate, great or small. In his Latin poems, when young, he speaks of the pears and chestnuts which he used to roast at the fire with his friend Diodati. Junkets and other "country-messes" are not forgotten in his *Allegro*. The simple Temptation in the Wilderness, "Command that these stones be made bread" (which was quite sufficient for a hunger that had fasted "forty days"), is turned, in *Paradise Regained*, with more poetry than propriety, into the set out of a great feast, containing every delicacy in and out of season. The very "names" of the viands, he says, were "exquisite." And in *Paradise Lost*, Eve is not only described as being skilful in paradisiacal cookery ("tempering dulcet creams"), but the angel Raphael is invited to dinner, and helped by his entertainers to a series of tid-bits and contrasted relishes; —

"Taste after taste, upheld with kindest change."

Homer speaks about eating with the natural healthy appetite of a soldier; Horace, in a style between philosopher and epicure, the latter character prevailing in his round little person; Thomson, with



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poetic luxury; Boileau, with exquisite banter; Pope, with banter also, but you may see that he was fond of it. In the poems of Lady Wortley Montague is a love-song, addressed to Congreve, which is as much about eating as love, and little to the purpose of either. She talks of lovers meeting over "champagne and chicken, *at last.*" That is her climax of the passion. If this song was ever sung, the words "champagne and chicken" must have sounded ridiculous. Eating can never be properly sung of, except in jest; and the jest, even then, is apt to be dull. The best part of it lies in the turn given to the music; and the best music, jesting or serious, ever bestowed on the subject is that of the old Street Cries of London, some of which are truly beautiful; though the "familiarity which breeds contempt" (with the contemptible) may have hindered them from being thought so. It is a pity they were abolished. The cries of Cherries and Primroses were, to the ear, what sunshine is to the eye: that of Hot Cross Buns might have been tolerated by the most sceptical ears; and we have heard one of Shrimps and Prawns, in winter-time, from an old itinerant vender of fish ("Shrimps as large as Prawns," was the cry), which, for the manliness and fine turn of its melody, would not have disgraced the lips of Lablache. There was not only "air" in it; — there was *blow*; — the sound of the stormy wind from the coast.

If eating-songs could have been written, as good as those announcements of eatables, we should assuredly have had them from the pens of the like musicians; but, as we have before intimated, it is easier to hail a dish in prospect, than to sing of it at any other time.



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PRELUDE AND "LOVE-DEATH" FROM "TRISTAN AND ISOLDE"

By RICHARD WAGNER

Born at Leipzig on May 22, 1813; died at Venice on February 13, 1883

Wagner wrote the poem of *Tristan und Isolde* in Zürich in the summer of 1857. He began to compose the music just before the end of the year, completed the second act in Venice in March, 1859, and the third act in Lucerne in August, 1859. The first performance was at the *Hoftheater* in Munich, June 10, 1865. The first performance in America took place at the Metropolitan Opera House in New York, December 1, 1886; the first Boston performance, at the Boston Theatre, April 1, 1895.

The Prelude was performed in concert shortly before the opera itself: at Prague, March 12, 1859, Bülow conducting, and in Leipzig, June 1, 1859. Wagner himself conducted the Prelude and "*Liebestod*" several times in concert, having arranged the latter for performance without voices.

The most recent performance at the Boston Symphony concerts in this series was on March 29, 1935.

The score requires three flutes and piccolo, two oboes and English Horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, two trombones and tuba, harp, and strings.

WAGNER's subjects usually lay long in his mind before he was ready to work out his text. And he usually visualized the opera in hand as a simpler and more expeditious task than it turned out to be. He first thought of *Siegfried* as "light-hearted" and popular, as suitable for the small theater in Weimar, for which its successor, *Die Götterdämmerung*, was plainly impossible. But *Siegfried* as it developed grew into a very considerable part of a very formidable scheme, quite beyond the scope of any theater then existing. When *Siegfried* was something more than half completed, its creator turned to *Tristan und Isolde*

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for a piece marketable, assimilable, and performable. It is true that *Tristan* was composed in less than two years. But the fateful tale of the lovers carried their creator far beyond his expressed musical intentions. *Tristan und Isolde* waited six years for performance. During two of them Wagner was still an exile and barred from the personal supervision which would have been indispensable for any production. After a partial pardon he negotiated with Carlsbad, without result, and made protracted and intensive efforts to prepare a production at the Vienna Opera, which collapsed for want of a tenor who could meet the exactions of the third act. When Wagner heard Ludwig Schnorr von Carolsfeld that problem was solved and the opera accordingly produced in Munich six years after its completion.

The Prelude, or "*Liebestod*,"* as its composer called it, is built with great cumulative skill in a long crescendo which has its emotional counterpart in the growing intensity of passion, and the dark sense of tragedy in which it is cast. The sighing phrase given by the 'cellos in the opening bars has been called "Love's Longing" and the ascend-

* The finale, now known as the "Love-Death," was named by Wagner "Transfiguration" ("*Verklärung*").

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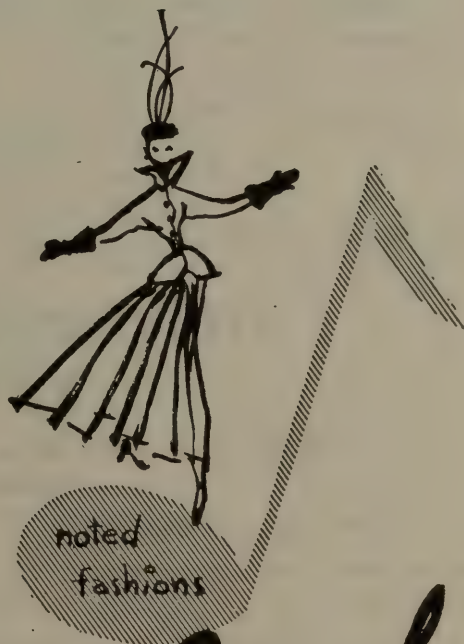
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ing chromatic phrase for the oboes which is linked to it, "Desire." The fervent second motive for the 'cellos is known as "The Love Glance," in that it is to occupy the center of attention in the moment of suspense when the pair have taken the love potion, stand and gaze into each other's eyes. Seven distinct motives may be found in the Prelude, all of them connected with this moment of the first realization of their passion by Tristan and Isolde, towards the close of the first act. In the Prelude they are not perceived separately, but as a continuous part of the voluptuous line of melody, so subtle and integrated is their unfolding. The apex of tension comes in the motive of "Deliverance by Death," its accents thrown into relief by ascending scales from the strings. And then there is the gradual decrescendo, the subsidence to the tender motive of longing. "One thing only remains," to quote Wagner's own explanation — "longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance." When the music has sunk upon this motive to a hushed silence, there arise the slowly mounting strains of a new crescendo, the "*Liebestod*." Wagner preferred "*Verklärung*," and never was the word used with more justification. Never has the grim finality of death been more finely surmounted than in the soaring phrases of Isolde, for whom,

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with the death of her lover, the material world has crumbled. Her last words are "*höchste Lust!*" and the orchestra lingers finally upon the motive of "Desire." Wagner concludes: "Shall we call it death? Or is it the hidden wonder world, from out of which an ivy and vine, entwined with each other, grew upon Tristan's and Isolde's grave, as the legend tells us?"

DEATH MUSIC OF SIEGFRIED, FROM
"GOTTERDÄMMERUNG," ACT III, SCENE 2

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

This excerpt from *Götterdämmerung* calls for three flutes and piccolo, three oboes and English Horn, three clarinets and bass clarinet, three bassoons, four horns, three trumpets and bass trumpet, four trombones, two tubas in B, two in F, and bass tuba, timpani, small drum, triangle, cymbals, two harps, and strings.

It was last performed in this series March 1, 1946.

THE magnificent stature of Wagner's hero, as musically conceived, is never more apparent than in the moving scene in the third act of "*Götterdämmerung*," when Siegfried, treacherously slain by the hunting spear of Hagen, is borne off by vassals on a litter of boughs, while the orchestra reviews in a succession of *Leitmotive*, tragically cast, the whole of his career.

A "funeral march" this music certainly is not. Albert Lavignac*

* "The Music Dramas of Richard Wagner" (1913).



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has called it rather "the most touching and most eloquent of funeral orations; . . . without words, and for that very reason so much the more impressive and solemn, for we have arrived at that degree of tension where, words having become powerless, music alone can minister to an emotion which is almost superhuman." If words cannot convey these pages of profound emotion, a description of the *Motive* which pass before the scene, in close succession, can at least recall the import of the music. Probably no writer has described this musical panorama with more sympathetic fidelity than Mr. Lavignac:

"Here the whole life of the hero is retraced. All the heroic *Motive* that we know pass before us, not in their accustomed dress, but gloomily veiled in mourning, broken with sobs, inspiring terror, and forming in the atmosphere surrounding the dead hero an invisible and impalpable train, the mystic train of living thoughts. First, grave and solemn, comes 'The Heroism of the Wälsungs,' which we remember having heard the first time when Siegmund, at the opening of 'Die Walküre,' sadly tells of his misfortunes; next comes 'Compassion,' representing the unhappy Sieglinde, and 'Love,' the love of



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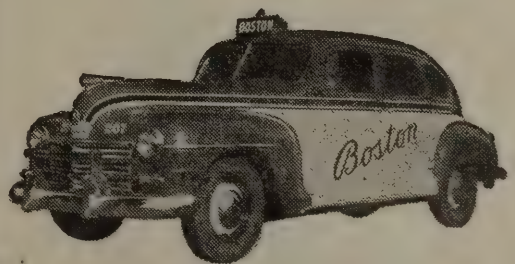
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Siegmond and Sieglinde which was to give birth to Siegfried: does it not seem that the tender souls of his father and mother, whom he loved so dearly without having known them, are hovering about him and have come to be chief mourners? Then, we have 'The Race of the Wälsungs' in its entirety, which, in a superb movement of the basses, joins the funeral *cortège* in the same way as the weapons of the deceased are laid upon the coffin; 'The Sword,' the proud sword, is there, still glittering and flaming, having become heraldic in the luminous glow of C major, which only appears for this single moment; finally comes the one *Motiv* above all others of the hero, 'Siegfried Guardian of the Sword,' twice repeated in an ascending progression, the second time with its frank and loyal ending, and followed by 'The Son of the Woods' in its heroic form, again singularly extended, which occasions a sacred memory of 'Brünnhilde,' his only love. Could anything more affecting be imagined?"



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PRELUDE TO "DIE MEISTERSINGER VON NÜRNBERG"

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

The Prelude to "The Mastersingers of Nuremberg" was completed in 1862, the entire music drama in 1867; its first presentation: June 21, 1868.

The most recent performance in this series was December 13, 1946.

The score of the Prelude calls for these instruments: two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, triangle, cymbals, harp and strings.

WAGNER, whose ideas for music dramas were always considerably ahead of their fruition, first conceived plans for "*Die Meistersinger*" (and "*Lohengrin*" as well) in the summer of 1845, when having completed "*Tannhäuser*" he was anticipating its first production. A humorous treatment of the early guilds, of Hans Sachs and his fellow tradesmen, occurred to him as an outgrowth from the Wartburg scene in "*Tannhäuser*" and its contest of song. He carried the project in the back of his mind while more immediate concerns — "*Lohengrin*" and the "*Ring*" — occupied him. Then came "*Tristan*," and only after the "*Tannhäuser*" fiasco in Paris, in 1861, did he give his complete thoughts to his early Nurembergers, and draw his libretto into final form. At once, with a masterful assembling of fresh forces as remarkable as that which he had shown in plunging into

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"*Tristan*," he put behind him the impassioned chromaticism of the love drama and the Bacchanale, and immersed himself in the broad and placid periods, the naïve folk style of the early guilds. He built up readily, and for the first time, a strictly human world, free of gods, legendary heroes, and magic spells.

He went to Biebrich on the Rhine to compose "*Die Meistersinger*" and in the early spring of 1862 had completed the Prelude, begun the first act, and sketched the prelude to the third — fragments implicating a fairly complete conception of the ultimate score. Wagner even planned on finishing "*Die Meistersinger*" for performance in the autumn season of 1862, but intruding troubles — notably the entanglements with love, politics and royalty in Munich, which enforced his departure from that city — these events delayed his score, which was not finished until October, 1867.

The Prelude was performed from the manuscript at a concert especially arranged by Wendelin Weissheimer at the Leipzig Gewandhaus, November 1, 1862. Wagner conducted the "new" prelude and the overture to "*Tannhäuser*." There was an almost empty hall, but the Prelude was encored. The critics were divided between praise and strong denouncement. There were performances in other cities in 1862 and 1863. The entire work had its first presentation at Munich, June 21, 1868.

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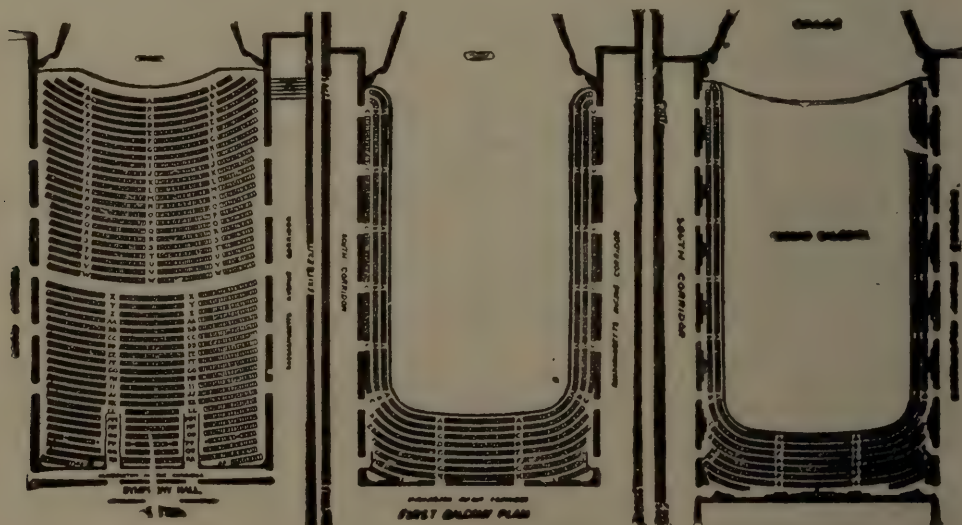
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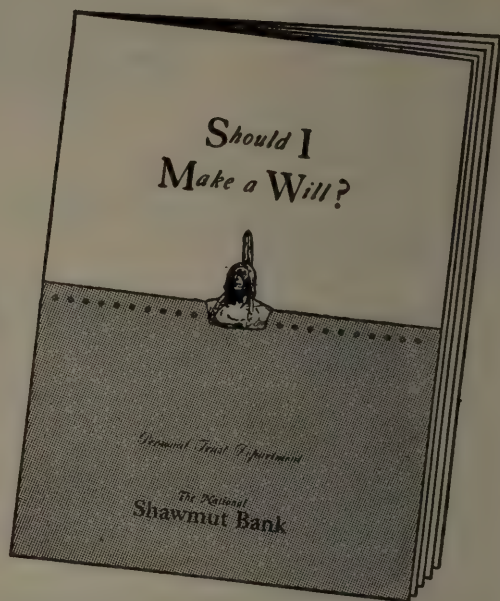
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Throughout his career, Serge Koussevitzky has been closely interested in the creative forefront of music, and the composers around him whose work has reflected its tendencies and aspirations. This was so in Russia, where he gave performance to composers then debated, such as Scriabin, Stravinsky, and Prokofiev. It was so in France, and it has been so in America, where through twenty-five years he has absorbed himself in the music being written in the country which he has made his own. He has given it performance, and further encouragement to the composers through commissions by the Koussevitzky Music Foundation.

As a result some of our composers, quite unknown, have since attained musical stature and general recognition. The conductor has drawn up two programs for concerts which could be called an "American Festival" within the Friday-Saturday series of the next two weeks to come. They include ten American composers, in part retrospective in that they repeat music which has figured notably in past seasons—forward-looking in that three new works are to have their first performance.

The programs will be as follows:

Friday, December 31

Saturday, January 1

COWELL, Hymn and Fuguing Tune

SCHUMAN, American Festival Overture

HANSON, Piano Concerto (First performance) (Soloist: Rudolf Firkušny)

FOSS, Recordare (First performance)

PISTON, Symphony No. 3

Friday, January 7

Saturday, January 8

SOWERBY, Symphony (First performance)

BARBER, Violin Concerto
(Soloist: Ruth Posselt)

HARRIS, Symphony No. 3

HILL, Piece for English Horn

COPLAND, A Lincoln Portrait (Soloist: Wesley Addy)

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Only one of these composers — Edward Burlingame Hill — had appeared on a Boston Symphony program before Dr. Koussevitzky's coming. The name of Aaron Copland was added in the first season, while the latest has been Irving Fine, whose Toccata was performed in the present season. The names of more composers no less highly regarded on account of their music performed at these concerts are omitted for the sole reason that the space of two programs cannot contain them.

These programs (slightly altered) will be presented by this Orchestra in Carnegie Hall, New York, on January 12 and 15 next.

. . .

THE "REHEARSAL" BROADCASTS

The first broadcast of the Boston Symphony Orchestra in process of rehearsal, on Monday, November 22, provided an entirely new experience in radio, and brought forth remarks by radio editors in various parts of the country. A few are here quoted.

. . .

Press, Bristol, Conn. — November 23, 1948.

"Serge Koussevitzky, veteran conductor of the Boston Symphony Orchestra, is about to toss another tradition on the scrap heap.

For years, many distinguished persons have found that access to one of Koussevitzky's rehearsals was about as easy to negotiate as getting into the chief temple of Tibet. But now Koussevitzky is to give the music-lovers of the whole country the opportunity to eavesdrop on his rehearsals over the air channels of the NBC network. This may be done each Monday from 1 to 1:30 p.m., EST.

A Koussevitzky rehearsal is as exciting for the privileged observer as it is a period of concentrated work and mental tenseness for conductor and orchestra. The stage of Symphony Hall becomes a laboratory in which a hundred and ten alchemists under chief necromancer Koussevitzky, transmute printed pages into golden sound and enduring memories. Visitors, if admitted, could unwittingly have a disrupting influence on successful magic-making. Hence, the exclusion rule. But knowledge of Koussevitzky's working methods has been a matter of widespread curiosity among music-lovers. Now is their chance. Koussevitzky, who at the end of this season retires after a quarter-century of conducting as head of the Boston

Symphony, has decided to reveal his laboratory secrets over the air."

• •

Register, New Haven, Conn.—November 21, 1948.

"Tomorrow, Serge Koussevitzky, conductor of the Boston Symphony, will break a long established precedent in regard to permitting visitors at his orchestral rehearsals. Though actual attendance at a rehearsal will still be forbidden, music lovers will be able to "listen in" on Monday rehearsals via radio, from 1 to 1:30. While the report does not give the reason for this momentous change in a 25-year rule which barred even important personages from rehearsals of the Boston Orchestra, one suspects that the great conductor has made the innovation in the interests of the Koussevitzky Fund which is being established to insure the perpetuation of the orchestra under any and whatever circumstances.

Visitors at any orchestra rehearsal could unwittingly have a disrupting influence and so the practice is generally frowned upon by conductors, though few have been as strict in the matter as the good doctor. Naturally, knowledge of his working methods has been a matter of widespread curiosity among music lovers, so this unprecedented action will be enthusiastically acclaimed and taken advantage of by many. In reply to a query about the matter, the eminent conductor replied with a smile, "Some unknown future geniuses of the art of orchestra interpretation may get some good idea."

• •

Standard-Times, New Bedford, Mass.—November 21, 1948.

"A new kind of radio program (and, what is rarer, an intelligent one) will begin tomorrow from 1 to 1:30 p. m. over NBC. This program will carry rehearsals of the Boston Symphony, the first time in radio history that the practice sessions of a major symphony orchestra have been broadcast over a nationwide network.

The chief interest of the program will be that it is entirely unprepared; the audience will hear Dr. Koussevitzky stop the orchestra, correct musicians, repeat passages, and give explanations as the group rehearses on the stage of Symphony Hall. Incidentally, NBC also has announced it will broadcast the concerts from Tanglewood next summer, as well as the Boston Pops Concerts during the Pops season."

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News, Cleveland, Ohio — November 29, 1948.

"That rehearsal Dr. Serge Koussevitzky and the Boston Symphony aired last Monday was unusually interesting. Even those unfamiliar with symphonic music and symphony orchestras were attracted to it."

• •

Enquirer, Cincinnati, Ohio — November 22, 1948.

Just in case you have the urge, sweeping the AM band at 1 p.m. today may turn up something decidedly unusual. The rehearsal is nothing less than the Boston Symphony Orchestra's, with Dr. Serge Koussevitzky conducting.

• •

Star, Indianapolis, Ind. — December 2, 1948.

The rehearsals are entirely unprepared. That is, Dr. Koussevitzky stops the orchestra, repeats passages, corrects and explains the effect he wants just as he would do at any rehearsal. Olin Downes, author, lecturer, and music critic, acts as the program's interpolator.

• •

Post, New York, N. Y. — December 14, 1948 (Paul Denis).

When I attended my first concert, I wondered why the conductor got the ovation when the musicians appeared to be doing all the work.

Any illusions I may have had about conducting music have been dispelled by listening to a new, fascinating program: rehearsals of the Boston Symphony under Dr. Serge Koussevitzky, who is in his 25th and final year with the Symphony.

This program takes you behind the scenes and, for a half hour, you can eavesdrop on Koussevitzky's struggle to induce the musicians to give him the interpretation he desires.

Olin Downes, as annotator, helps you understand the conductor's problems. On the first broadcast, Downes explained that Koussevitzky was "putting the finishing touches on the music" prior to a concert. . . .

Downes concluded: "Dr. Koussevitzky still isn't satisfied . . . Paderewski once said, great musicians are those who try to get the last 10 per cent. . . ." It is this tenacious pursuit of perfection that is dramatized so effectively.



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Tenth Program

WEDNESDAY EVENING, DECEMBER 22, at 8:30 o'clock

THURSDAY AFTERNOON, DECEMBER 23, at 2:30 o'clock

LEONARD BERNSTEIN *Conducting*

HAYDN.....Symphony No. 101 in D major ("The Clock")

- I. Adagio; Presto
- II. Andante
- III. Minuet: Allegretto
- IV. Finale: Vivace

INTERMISSION

SHOSTAKOVITCH.....Symphony No. 7, *Op. 60*

- I. Allegretto; poco più mosso
 - II. Moderato poco allegretto
 - III. { Adagio; Largo; Adagio
 - IV. } Allegro non troppo
-

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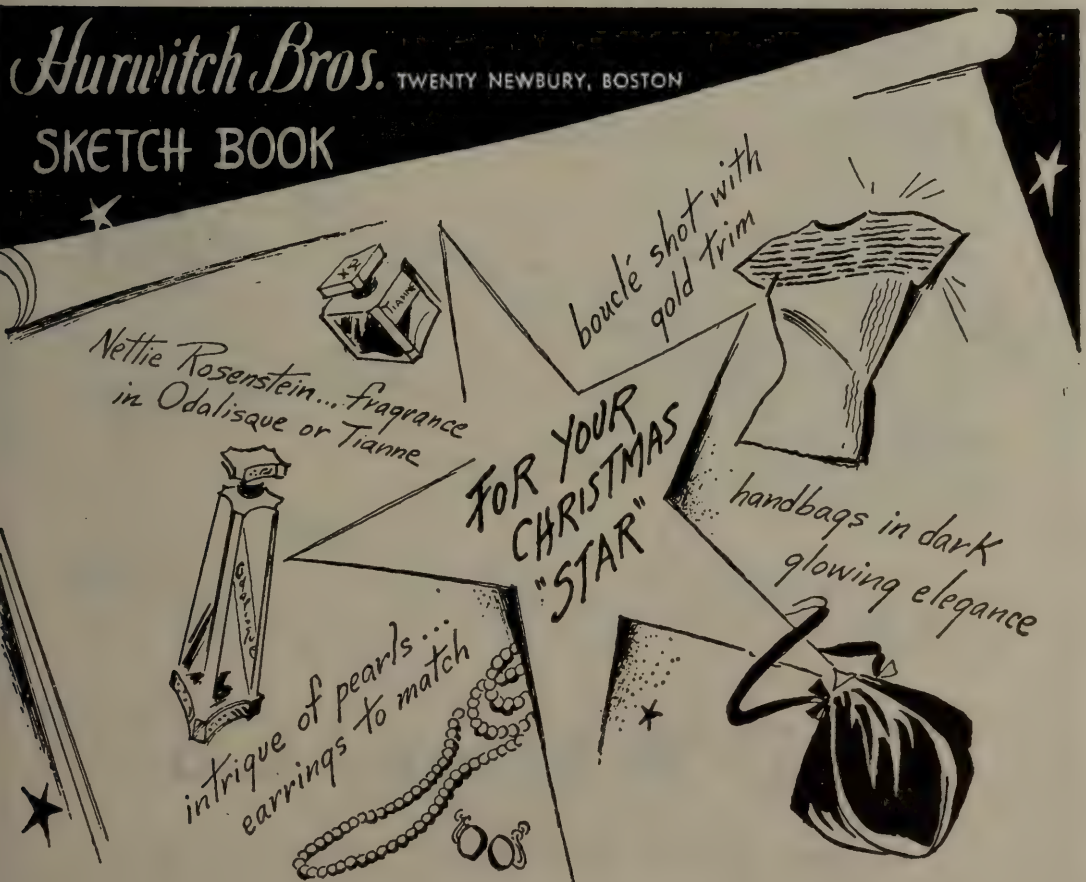
R. H. STEARNS CO.

LEONARD BERNSTEIN

BORN in Lawrence, Massachusetts, August 25, 1918, Leonard Bernstein attended the Boston Latin School and then Harvard College, graduating in 1939. He studied piano with Helen Coates, and later Heinrich Gebhard. He was at the Curtis Institute of Music in Philadelphia for two years, where he studied conducting with Fritz Reiner, orchestration with Randall Thompson, and piano with Isabella Vengerova. At the first two sessions of the Berkshire Music Center at Tanglewood, he was accepted by Serge Koussevitzky in his conducting class. Mr. Bernstein returned as his assistant in conducting in the third year of the School, 1942, and has been on the faculty in the same capacity since 1946.

In the season 1943-44, he was assistant conductor of the New York Philharmonic Symphony Society. He has appeared with many orchestras as guest conductor, having first conducted the Boston Symphony Orchestra, January 28, 1944. From 1945-1948 he was director of the New York City Symphony. He has conducted European orchestras as guest during the last three summers.

He has written a symphony *Jeremiah*, and the ballets *Fancy Free* and *Facsimile*, and the Broadway musical *On the Town*. Music in the smaller forms includes a Clarinet Sonata, the song cycles *Five Kid Songs: I hate music*, and *La Bonne Cuisine*. He is at work upon an orchestral composition, with piano solo, based on W. H. Auden's *Age of Anxiety*.



SYMPHONY IN D MAJOR, NO. 101 (THE "CLOCK")

By FRANZ JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

Composed in 1794, this symphony was first performed at the Haymarket Theatre, London, May 4, 1795.

The records show only a single performance at the concerts of the Boston Symphony Orchestra: April 5, 1895, when Emil Paur was conductor.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. (The manuscript score does not call for clarinets. Whether they were later inserted by Haydn or another is not known.)

HAYDN composed this symphony for his second visit to London. The composer remarked in his diary about the concert at which it was first performed: "The hall was full of fine people; everyone was very pleased — and so was I. I took in 4,000 gulden. Only in England can one do that." In exchange for this handsome sum, Haydn conducted the first movement of his "Military" Symphony and the "Clock" Symphony complete, which ended the first part of the program, and which was described as "a new overture." Several singers made their appearance according to the custom of the time. A Madame

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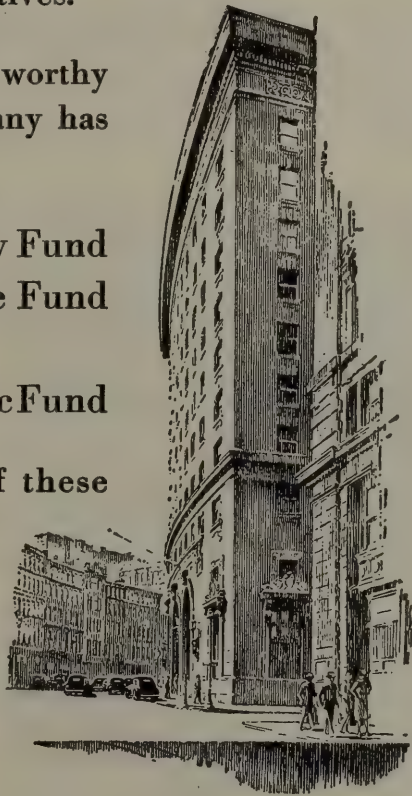
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Banti provided a number by Haydn and caused him to note in his diary: "She sang very scanty."

The introduction modulates from D minor to F major and settles in A major, a key which is to dominate (in two senses) the first movement. The principal subject begins on an ascending scale by the violins staccato (it is to be inverted in development). The second theme is not ushered in with a flourish, but insinuated as the dominant key creeps in. The development is long and principally occupied by this theme. The *Andante* (in G major) gives the symphony its tag name by a "tick-tocking" pizzicato accompaniment (staccato strings and bassoon). A middle section in G minor reaches the peak of intensity as the delicately persistent rhythm becomes incisive. In the return, the flute and oboe add new color to the accompaniment. The Minuet (*Allegretto* in D major) has a characteristic alternation of loud and soft phrases and a delightful trio with a subject for the solo flute staccato.* The theme of the Finale is at least as vivacious as any

* Considerable speculation has been caused by the persistence of the tonic chord of D in the accompaniment while the solo flute dwells upon E through the sixth bar. When the passage returns, the harmony changes to the expected dominant. Some have considered this an error. Tovey calls it a "practical joke," and "perhaps a bad one." In any case, the modern ear, accepting the ostinato bass, scarcely notices it.



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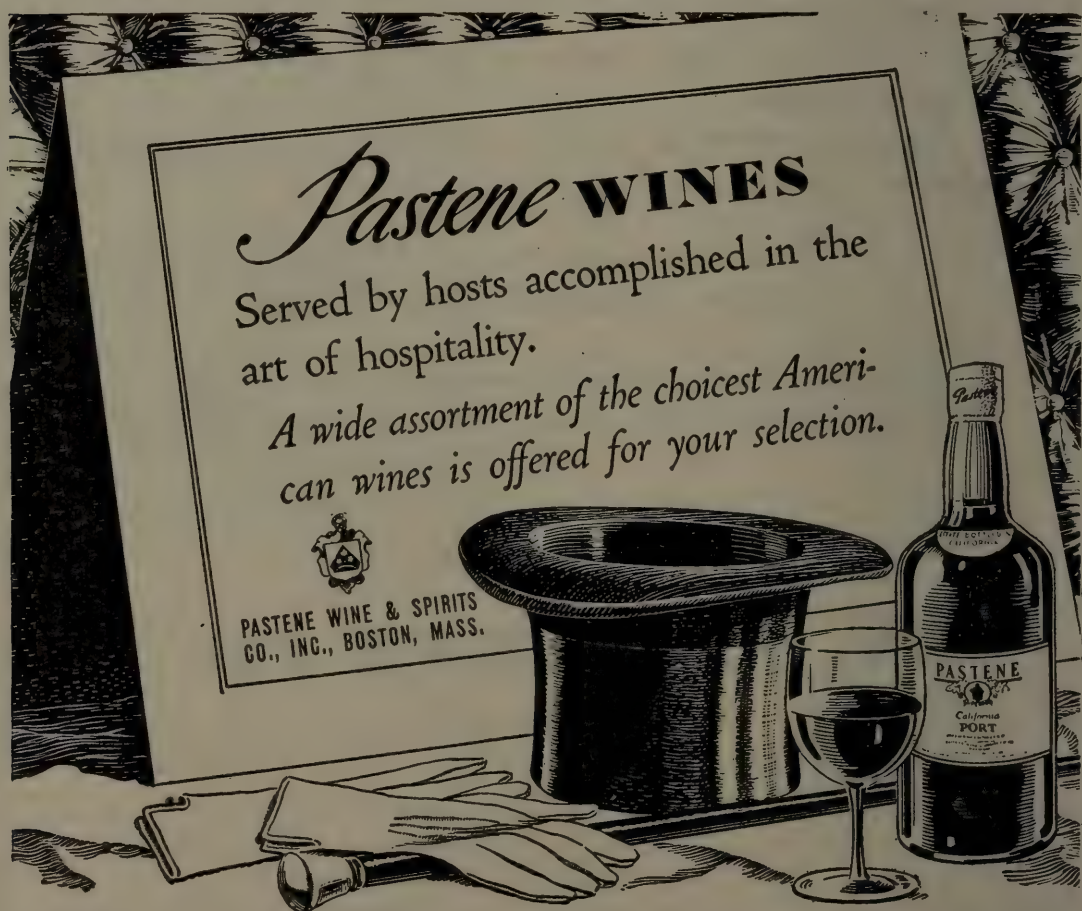
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of Haydn's final rondo themes. It is much manipulated in development, going into a minor phase and a *fugato* before the close. Karl Geiringer remarks: "how solidly this finale is constructed may be gathered from the fact that the first three notes of the main subject are used all through the movement, giving the greatest amount of unity to the composition. The use of the 'germ cell' motives in Brahms' symphonies is not very different." He further notes that the construction of this movement and the *Andante* as well "are the combination of rondo and sonata form which Haydn liked so much in his last period of composition."

Haydn's sojourn in London was a mellow episode of friendly adulation and gratified response — a solace of increased fame (and profit) in his declining years. There is a fairly complete record of both visits, related by Pohl in his "*Haydn und Mozart in London*," with the commentary of Haydn himself, found in his diary and surviving letters.

England, which had done its homage to Handel and was to treat Beethoven with a regard no less honorable, was evidently long moved to curious interest by the report of Haydn's success in Vienna. His symphonies had been brought forward in England by Johann Christian Bach (the "London Bach"), and others. When the "Professional



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Concerts" were found in 1783, he was approached to take their direction. Gallini tried to obtain an opera from him, and Johann Peter Salomon, who saw in the acquisition of Haydn glory for the cause of his art in London, and a sound business venture to boot, went after him with more pertinacity. Salomon, a native of Bonn, and an early friend of Beethoven, had had a rather vivid career. He had been concert master to Prince Henry of Prussia in Berlin, had there defended Haydn's music against more conventional scores. After making himself known by concerts in Paris, he settled in London in 1781. He had managerial ambitions, and no doubt looked upon Haydn as an instrument to increase the prestige of his concerts in London, in opposition to the "Professional Concerts" then flourishing. Salomon sent a publisher by the name of Bland in 1789 to sound him out. Bland obtained the copyright of several compositions, but no further commitment. Haydn was no doubt loath to leave his Prince and the security of his post at Esterház in Hungary for the mirage of a strange and distant land.

When, in 1790, Salomon heard of the death of Prince Nicolaus,

N
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... gala holidays

call for exciting new clothes ... and
how wonderful it is to acquire them
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Oliver Wendell Holmes: *The Autocrat
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he took the first post chaise to Vienna. Haydn looked up from his work one morning to behold a strange visitor who said: "My name is Salomon. I have come from London to fetch you; we will settle terms tomorrow." Haydn was naturally hesitant. He was nominally engaged to Prince Anton, the successor of Nicolaus, and although he was little more than a pensioner to his new patron, who was no music lover, permission would nevertheless have to be obtained. Haydn was in course of composing a piece for the King of Naples, who was then in Vienna. For the rest, he knew nothing of traveling. Close upon sixty, he had hardly more than crossed the border between Austria and Hungary with his Prince. The objections were legitimate enough, but the "terms" of Salomon, when proposed, were too glittering to be waved aside. He was assured 300 pounds for an opera, 300 for six symphonies and 200 more for their copyright, 200 for twenty compositions in other forms, 200 more was guaranteed from a benefit concert. Figures like these Haydn had never known. He obtained leave of absence from Anton, propitiated Neapolitan royalty (not without difficulty), and set forth with the London stranger on December 15. A fortnight passed before they reached the Rhine, via Munich, and on

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TO THE PATRONS AND FRIENDS OF

THE BOSTON SYMPHONY ORCHESTRA, INC.:

The Orchestra closed the 1947-1948 season with a deficit of \$36,763.42, compared with a surplus of \$13,167.60 a year ago. Although total income was slightly larger than last year, increased expenses, particularly salaries, more than offset this gain. Repairs and renewals at Symphony Hall deferred during the War and amounting to approximately \$22,000 have been charged against a reserve established for that purpose some years ago. New construction and extraordinary repairs at Tanglewood amounted to approximately \$55,000, and are being charged off over a period of five years.

Elsewhere in this program your attention is called to our desire to build up the capital funds of the Orchestra through bequests. By remembering us today in your will you can help carry into the future a tradition already great.

We gratefully acknowledge the receipt of the following generous gifts:

Through Dr. Koussevitzky we received \$16,000 from the William Rosenwald Family Fund, Inc.

From the Baldwin Piano Company we received \$10,000 toward the construction at Tanglewood of a new Exhibition Room and Music Store.

From the Radio Corporation of America we received \$7,500 in connection with sales of its Berkshire Model Phonograph.

From Mr. Mark Horblit we received a generous addition of \$3,500 to the fund bearing his name.

The following bequests are gratefully acknowledged:

| | |
|--------------------------|--------|
| William C. Heilman | \$2000 |
| Alice R. Cole | \$1000 |
| C. May Paine | \$ 500 |

The first two bequests have been added to the Endowment Fund. The third, unrestricted, has been added to the Reserve Fund.

Accounts for the year ended August 31, 1948, have been audited by the firm of Patterson, Teele & Dennis.

Respectfully submitted,

RICHARD C. PAINE, *Treasurer*

BOSTON SYMPHONY ORCHESTRA, INC.

SYMPHONY—POPS AND ESPLANADE SEASONS

INCOME

| | | |
|--------------------------------|--------------|----------------|
| Ticket Sales all Concerts..... | \$717,213.12 | |
| Victor Record Royalties..... | 199,837.26 | |
| Broadcasting (Gross) | 93,300.00 | |
| Programs (Symphony and Pops) | 4,564.10 | \$1,014,914.48 |

EXPENSES

| | | |
|--|--------------|---------------|
| Players, Conductors and Soloists | \$748,951.41 | |
| Concert Costs (Exclusive of Salaries) | 179,224.94 | |
| Administrative and General Expenses | 172,722.73 | |
| Symphony Hall | 43,943.05 | 1,144,842.13 |
| Deficit before Contributions | | \$ 129,927.65 |
| Less—Gifts from Friends of Sym- phony and Esplanade | 72,885.37 | |
| Endowment and Free Funds Income | 30,696.14 | 103,581.51 |
| Net Deficit Boston | | \$ 26,346.14 |

BERKSHIRE FESTIVAL AND MUSIC CENTER

INCOME

| | | |
|----------------------------|--------------|---------------|
| Ticket Sales | \$214,941.87 | |
| Tuition | 42,570.00 | |
| Broadcasting (Gross) | 14,000.00 | |
| Miscellaneous | 2,801.40 | \$ 274,313.27 |

EXPENSES

| | | |
|--|--------------|--------------|
| Players, Conductors and Soloists | \$126,153.68 | |
| Faculty Salaries and Allowances | 44,451.52 | |
| Administrative and General | 119,817.10 | |
| Construction Amortization | 16,878.38 | 307,300.68 |
| Berkshire Deficit before Contributions | | \$ 32,987.41 |
| Less—Gifts from Friends of the Berkshire Music Center | | 22,570.13 |
| Deficit—Festival and School | | 10,417.28 |

DEFICIT—Boston Symphony Orchestra, Inc.

| | |
|------------------------|--------------|
| Season 1947-1948 | \$ 36,763.42 |
|------------------------|--------------|

Boston Symphony Orchestra, Inc.

ENDOWMENT FUND

August 31, 1948

Endowment Fund Assets:

| | | | |
|--|--------------|-------------------|-------------------|
| Cash in Banks | \$ 4,304.59 | | |
| Investments (Approximate Market Value \$437,706.01) .. | | 428,307.08 | |
| Land and Buildings—Symphony Hall (Book Value) | \$421,330.31 | | |
| Less Mortgage Note Payable | 60,000.00 | 361,330.31 | \$793,941.98 |
| | | <u> </u> | <u> </u> |

The Adele Wentworth Jones Fund Assets:

| | | | |
|---|-----------|-------------------|-------------------|
| Cash in Banks | \$ 516.22 | | |
| Investments (Approximate Market Value \$11,672.05) .. | | 11,902.55 | 12,418.77 |
| | | <u> </u> | <u> </u> |

The M. M. Horblit Fund:

| | | | |
|---|-----------|-------------------|-------------------|
| Cash in Banks | \$ 973.90 | | |
| Investments (Approximate Market Value \$16,475.00) .. | | 16,531.81 | 17,505.71 |
| | | <u> </u> | <u> </u> |
| Total Endowment Fund Assets | | | \$823,866.46 |

Reserve Fund Assets:

| | | | |
|--|--------------|-------------------|-------------------|
| Balance—August 31, 1947 | | | \$ 76,359.48 |
| Deduct: | | | |
| Excess of operating loss for the year ended August 31, 1948 over subscriptions received, income from En- dowment Fund and other Cash Funds | \$ 36,763.42 | | |
| Less: Gain on sale of securities during the year ended August 31, 1948 (and \$500 of Free Funds) | | 4,511.12 | 32,252.30 |
| | | <u> </u> | <u> </u> |

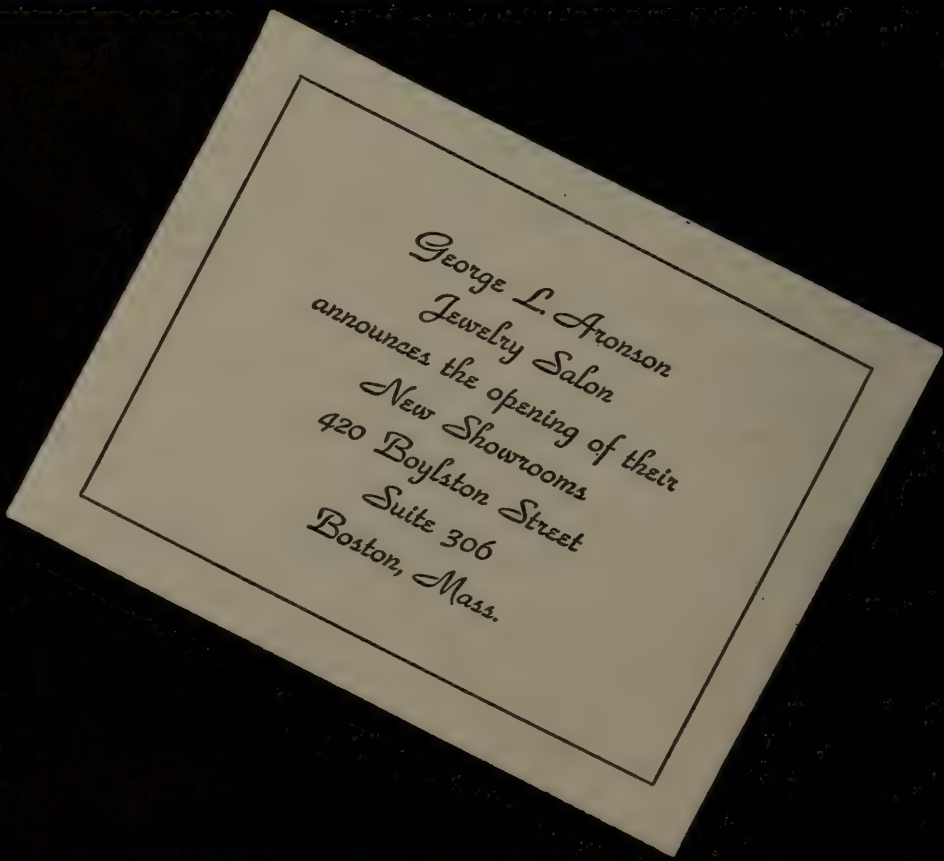
*Reserve Fund—Represented by:

| | | | |
|---|--------------|-------------------|-------------------|
| Investments at cost | \$ 44,106.18 | | |
| Tanglewood Property Land and Buildings (Nominal) | | 1.00 | \$ 44,107.18 |
| | | <u> </u> | <u> </u> |

*Since the closing of our books, this fund has been transferred to the Serge Koussevitzky Anniversary Fund of the Boston Symphony Orchestra, Inc.

Christmas Day they found themselves in Bonn, where they were much fêted, the one being a native of the town, and well connected, the other being well known by reputation in that musical center. One of those who looked up to the famous Haydn was the Court Musician in the electoral service, Ludwig van Beethoven. Young and still obscure, his existence would hardly have come to the attention of Haydn. It was on the last day of the year, with a heavy rain falling, that they drove into Calais. The next morning they sailed out upon the channel and were tossed about in their small craft by "contrary winds," not reaching port at Dover until nearly ten hours had passed. Haydn, extremely interested in his first experience at sea, remained on deck through the entire voyage. He admitted in his diary that he felt "a little frightened, and a little uncomfortable" as the wind increased, most of the passengers being seasick and "looking like ghosts."

There followed in London a continuous round of invitations by various societies, by ambassadors, the nobility, the musically eminent. He wrote that he dined out six times in seven days. On account of the "late hour" (six o'clock) of dining in London, he resolved to decline further invitations, and dine with Salomon at four, likewise keeping his mornings free to work. Between lessons, rehearsals, social importunities, he must have found it hard indeed to compose the music required of him. He wrote early in 1792: "In order to keep



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my word and support poor Salomon, I must be the victim, and work incessantly. I really feel it. My eyes suffer the most. My mind is very weary, and it is only the help of God that will supply what is wanting in my power. I daily pray to Him; for without his assistance I am but a poor creature." Despite this pious sentiment, it is interesting to note that, lacking a new manuscript symphony to bless the occasion of his degree at Oxford University, he brought out one he had written in Paris, several years before; also that, setting out for England a second time, he had taken care to anticipate his needs by writing new symphonies in Vienna.

A delay in the first of Salomon's subscription concerts (there were to be twelve, beginning on February 11, 1791, but the first was postponed until March 11) enabled the rival series, the Professional Concerts, to begin far in advance (February 7th) with a manuscript symphony of Haydn. Nevertheless, the first Salomon concert, given in the Hanover Square Rooms, was a decided success. Salomon took his place, as concert master, and Haydn presided at the piano, giving cues from the instrument according to the custom of the time. There were no more than forty musicians. But Burney wrote that Haydn's presence seemed to have an electrical effect on orchestra and spectators; he never remembered a greater demonstration of enthusiasm.

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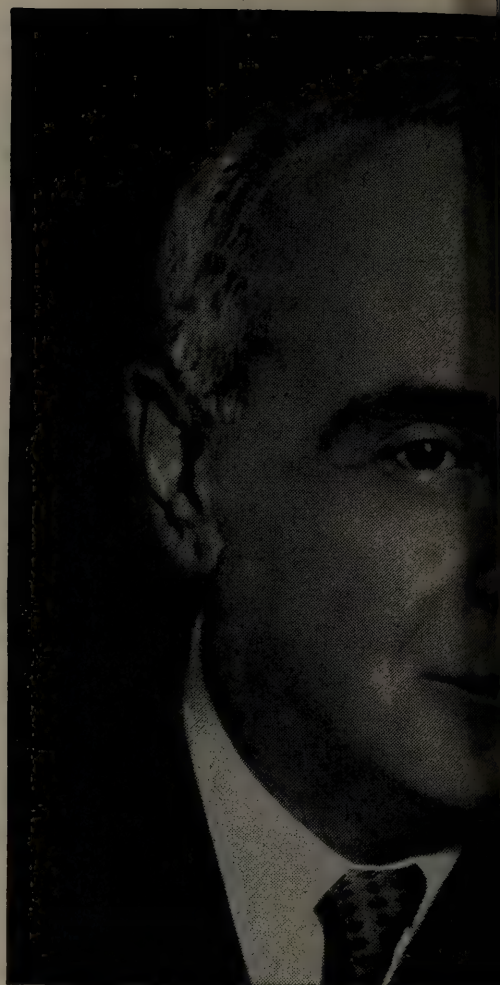
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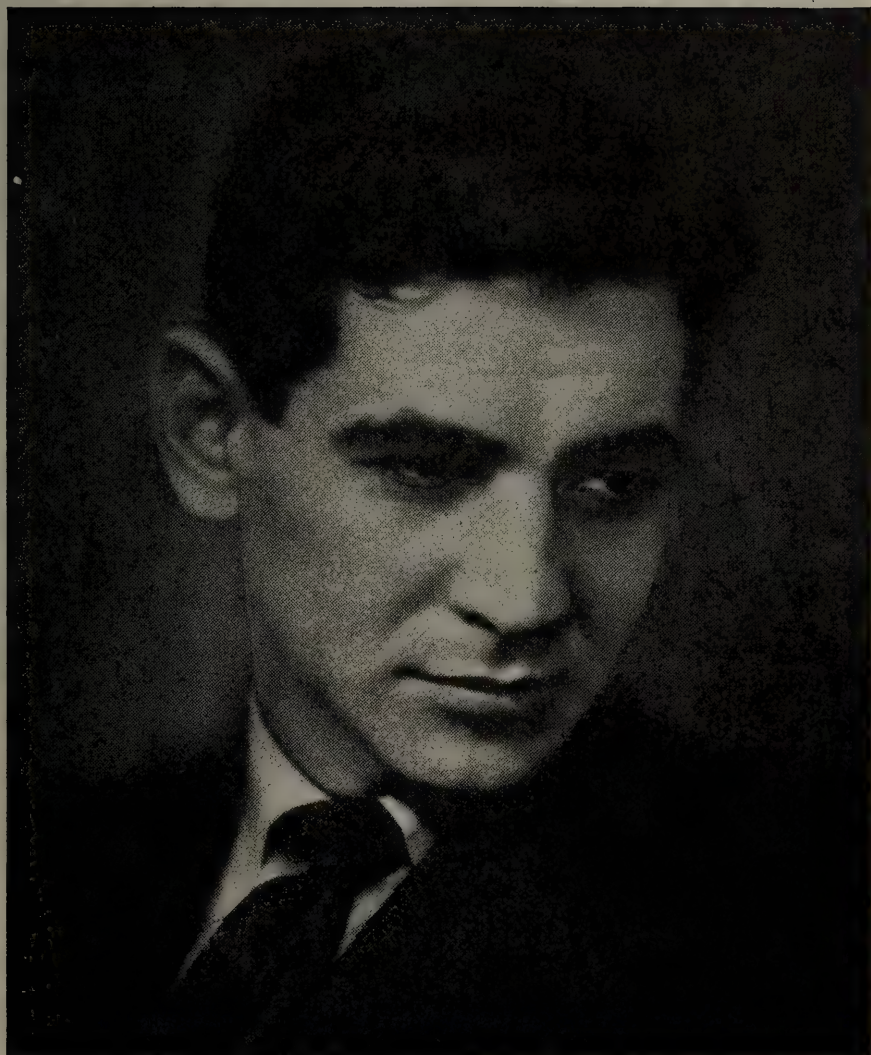


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to desert Salomon, tried to start a musical war, London fashion, spreading the report that Haydn was in a decline of old age, and engaging the youthful Ignaz Pleyel to lead their own series. As it happened, Pleyel was a devoted pupil of Haydn. Their relations remained cordial, and each performed symphonies of the other. Another series of concerts in the spring of 1792 further increased Haydn's popularity, and the lessons he gave, together with the additional receipts from the benefit concert, which exceeded expectations, brought Haydn a wealth which he was to double on his second visit.

He even had an affair of the heart. Mrs. Schroeter, whom Pohl refers to as Haydn's "*Herzensfreundin*," was sixty when Haydn knew her in London, but age had not extinguished the fires of romance. She was the widow of John Samuel Schroeter, the Queen's music-master. This lady took piano lessons from Haydn, received the inscription of three trios, and exchanged tender letters. In one of them she went so far as to say: "Truly, dearest, no tongue can express the gratitude which I feel for the unbounded delight your music has given me. . . . You are dearer to me every day of my life." Haydn was moved to reflection in his old age. Once he said of Mrs. Schroeter, pointing to a bundle of her letters: "Those are from an English widow who fell in love with me. She was a very attractive woman and still handsome, though over sixty; and had I been free, I should certainly have married her." It

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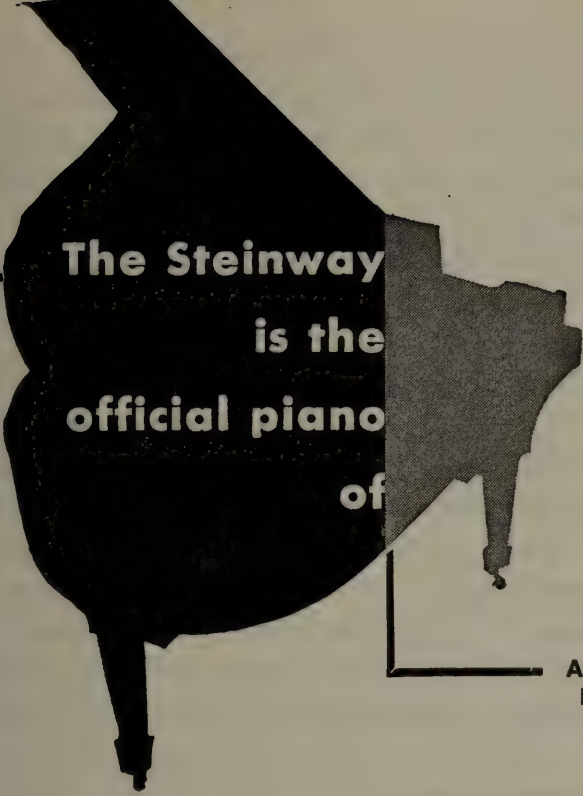
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can be doubted whether Haydn's shrewish wife in Vienna, his "Xantippe," as he referred to her, would have been much concerned about an English romance. She knew her rights and would have been ready to exact them. She wrote to London asking for money to buy a house which had taken her fancy and in which she would like to spend her "widowhood." Haydn, returning to Vienna, bought the house himself and lived to dwell in it as a widower, surviving his wife by nine years.

Haydn, who confessed in a letter, "I must acknowledge that I am tired and worn out with my labors, and that I look forward with intense longing to my return home to rest," at length set out for Vienna the end of June, 1792, having been away a year and a half. He stayed in Vienna a similar length of time, during which he gave some pre-occupied lessons in counterpoint to the ambitious Beethoven. In January, 1794, answering the urgent summons of Salomon, he started for London once more, and this time lingered until August, 1795. Again there were numerous concerts, and in that year Salomon organized a new series at the King's Concert-Room, with an improved orchestra. Haydn often made music before the royal family at York

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House. He also gave concerts at Carlton House, at which the Prince of Wales played 'cello in the orchestra, while the Dukes of Cumberland and Gloucester took the viola and violin. Despite the new successes and honors, which notably increased his fame upon the continent, Haydn found the longing for his own country too imperious to deny. With all the adulation which surrounded him, discontent crept in. There was glory in playing for royalty, but humiliation when the Prince of Wales, lingering at table, kept him and the orchestra waiting for several hours. The country was still strange to him, and the English grammar which he carried under his arm when he walked in the woods failed to unfold readily the secret of its language. The religion of England was not his own. The quality of the orchestra at his disposal was not always of the best.

Haydn gave as a further reason to the King, who pressed him to make his home in England, that he had a wife at home who could not cross the Danube, much less a continent and stormy sea. If the King believed in the sincerity of this excuse, posterity does not. There is evidence that Haydn found plenty of feminine charm to beguile his stay in England. Visiting houses innumerable, he often gave lessons to the hostess or her daughter, sometimes cementing the friendship with a dedication. There was a Miss Brassey, whose father's



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country house he often visited, and a Mr. Shaw, whose wife he estimated in his diary as "the most beautiful woman I ever saw." He contradicted himself by noting on a piece of music in his possession that it was "by Mrs. Hodges, the loveliest woman I ever saw, and a great piano player." There was a Mrs. John Hunter, who wrote the words for his English canzonets, and Lady Charlotte Bertie, to whom he dedicated half of them. He was so delighted with the seventeen-year-old bride of the Duke of York, a Prussian princess, that he allowed her to sit beside him at the clavier as he led his symphony. "She is the most charming lady in the world, is very intelligent, plays the piano and sings very agreeably. The dear little lady sat near me and hummed all the pieces, which she knew by heart, having heard them so often in Berlin." But the most ardent flame upon his list was Mrs. Schroeter, to whom a trio was dedicated. And upon the composition of Mrs. Hodges, found among his papers, he had inscribed in a faltering hand: *Requiescat in pace!* — J. Haydn."



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HAYDN AND THE MUSICAL CLOCK

THE fact that Haydn, before he used the theme of the Minuet in his "Clock" Symphony, composed it for a mechanical clock in the year previous is an indication that he had this contrivance in his memory when he wrote his symphony. This symphony, with its parody on a ticking mechanism, may well have suggested to Beethoven the Allegretto scherzando of his Eighth Symphony eighteen years later. Music mechanically produced was a familiar phenomenon of long standing, even in Haydn's time, and the automatic music makers of Johann Nepomuk Maelzel, such as the "*Panharmonicon*" for which Beethoven originally intended his *Battle of Vittoria* Symphony, were the grand outcome of many years of experimentation with contrivances based on the principle which now survives only in the barrel organ. These *automata*, which seem more than a little ridiculous in the light of modern science, were taken quite seriously in their day, and if Haydn and Beethoven found something humorous in the mechanization of their art, they were also ready to profit by commissions for mechanical tunes.

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The inventors through many years had made extraordinary claims for their machines which could “duplicate the sounds of a full orchestra,” present the figure of a shepherd “actually blowing upon a flute and fingering the stops,” or artificial canary birds in cages. Willi Apel in his *Harvard Dictionary of Music* relates that Henry VIII on his death in 1547 left a “virginal that goethe with a whele without playing uppon.” Queen Elizabeth sent “to the Sultan of Turkey in 1593 an instrument which included an organ, a carillon, ‘trumpeters,’ ‘singing byrds,’ etc., and which had the particular distinction of going into action automatically every six hours.” All of these marvels were built upon the principle of the revolving cylinder or barrel, upon which were attached knobs which released at appropriate intervals notes played by air pipes, bells, or vibrating comb-like spikes such as are remembered in the music boxes of our grandparents. The oldest form of the barrel mechanism is found in the carillon as early as the 14th century.

In the time of Haydn and Mozart the *Flötenuhr*, or “flute-clock,” came into vogue, wherein, as each hour was struck, a different tune came wheezing forth. Even before their time, Frederick the Great possessed musical clocks and engaged the brothers Bach (Karl Philipp Emanuel and Wilhelm Friedemann) to compose for them. Michael

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Haydn likewise composed pieces for a musical clock-maker in Salzburg. Mozart wrote two pieces (K. 594 in 1790, and K. 608 in 1791) "*für ein Orgelwerk in einen Uhr*," or "for an organ mechanism in a clock." The latter was not a mere tune for a toy, but a serious and beautiful composition ending in a fugue. He also wrote an Andante "*für eine Walze in eine kleine Orgel*" ("for a small barrel organ") in 1791 (K. 616). This and K. 608 were written for Count Deym-Müller, who later ordered and received music from Beethoven for a similar purpose. Haydn's interest in musical clocks grew from his friendship with Pater Primitivus Niemecz. Niemecz was librarian to Prince Esterházy at Eisenstadt and played 'cello in Haydn's orchestra. His ultimate achievement was a mechanical organ with no less than 112 pipes which was displayed in Vienna and then proved its ability to perform the entire *Magic Flute* Overture of Mozart. It was superseded by the "Mechanical Orchestra," an invention of Johann Strasser in 1802. This wonder of the age played Haydn's "Military" Symphony.

But earlier and more modest mechanisms of Niemecz brought from Haydn his direct contributions to this particular field of musical endeavor. "Niemecz built three clocks," so Karl Geiringer tells us (in his book on Haydn), "equipped with tiny mechanical organs, the first in 1772, the other two in 1792 and 1793. In these he used only

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music composed by his friend and teacher, Joseph Haydn. Haydn gave the organ of 1772 to the wife of his friend, the Austrian court conductor, Florian Gassmann, at the christening of their daughter Anna. The gift was received with the greatest enthusiasm and the family still treasures the little instrument which has a weak but light, gay, and very clear tone. Ernst Fritz Schmid, who edited these compositions for the first time, has compiled thirty-two pieces, partly from autographs of Haydn and old manuscripts and partly from notes written down while the tunes were played by the instruments. By making slight alterations he has adapted them for the piano. They are short and unpretentious though very charming pieces. The sixteen numbers in the clock of 1772 (Nos. 2, 6, 8, 11, and 13-24 of Schmid's Edition) contain one piece with a middle part in F minor *all' Ongarese* (No. 14), a Russian dance (No. 16), and a fugue (No. 24), compositions very characteristic of the period in which the clock was built. The Russian dance is based on a composition by the violinist Giornovichj; this same composition was also used later by Beethoven as a theme for his Twelve Variations in A major. Owing to the character of its accompaniment, the Gassmann family gave the piece the nickname of 'The Bagpipe.' In a similar way No. 6 was named 'The Call of the Quail' and No. 18, 'Gossips at the Coffee Table.' The minuet, No. 11, was slightly changed and later used by Haydn for the minuet in his string quartet, Op. 54 No. 2, composed about 1789. . . .

"Haydn's compositions for musical clocks are related to his works for the piano. Of the three musical clocks mentioned, two were con-

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structed during Haydn's last period of composition. The clock of 1792 was built for Prince Liechtenstein. This tiny instrument with its sweet, weak tone plays twelve pieces, one every hour. Twelve numbers also form the repertory of the clock of 1793 which Haydn gave to Prince Esterházy before leaving on his second trip to England. Of the twenty-four numbers performed by the two instruments, ten (Nos. 2, 6, 8, 11, and 19-24 of Schmid's edition) were already played by the clock of 1772. This proves the early date of their composition. The remaining fourteen numbers belong partly to the eighties and partly to the nineties. No. 4 is an altered version of Haydn's song "*Warnung an ein Mädchen*" and No. 5 shows a certain relationship to the trio of the minuet from symphony No. 85, *La Reine*. No. 25, a march in D major, is also in the repertory of a musical clock constructed in the beginning of the nineteenth century. This instrument plays it together with a grenadier march by Beethoven, a fact responsible for the erroneous attribution of the D major march to the younger composer. No. 28 is a simplified version of the finale of the string quartet, Op. 71 No. 1 (composed in 1793). No. 29 is a minuet which was used in the following year in symphony No. 101 ("The Clock") and No. 30 is a sort of piano arrangement of the *perpetuum mobile* from the quartet, Op. 64 No. 5 (published in 1790). Two pieces (Nos. 31 and 32) are preserved in Haydn's original manuscripts, but none of the clocks known so far plays them. No. 32 is a sketch for the finale of symphony No. 99 of 1793-94."

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Shostakovitch worked upon his Seventh Symphony at Leningrad while the city was under siege in August, 1941. He completed the first movement on September 3, the second on September 17, and the third on September 29, according to indications on the score. The finale was written at Kuibyshev in December. The symphony was first performed on March 1, 1942, at Kuibyshev in the Hall of Columns, by the orchestra of the Moscow Bolshoi Theatre, Samuel A. Samosud, conductor. It was performed at the Bolshoi Theatre in Moscow on March 19 (?) by the same orchestra and has since had several performances there. The Leningrad Philharmonic, evacuated from their own city, performed the symphony at Novosibirsk, an industrial center in Siberia, on July 9. There was a performance at the Promenade Concerts of London under Sir Henry Wood on June 29. The score, transferred to 35 mm. photographic film at Kuibyshev, was sent by plane to Teheran, Persia, from there by automobile to Cairo, Egypt, and again by plane to this country. The first performance in the New World was given by a radio broadcast of the NBC Orchestra in New York, Arturo Toscanini conducting, on July 19. The first concert performance took place at Tanglewood, Lenox, Mass., Serge Koussevitzky conducting the orches-

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tra of the Berkshire Music Center in a Russian benefit concert on August 14. It was performed in the Boston concert October 9, 1942.

The symphony is scored for three flutes, piccolo and alto flute, two oboes and English horn, two clarinets, E-flat clarinet and bass clarinet, two bassoons and contra-bassoon, eight horns, six trumpets, six trombones and tuba, three snare drums, bass drum, timpani, cymbals, triangle, xylophone, tambourine, tam-tam, two harps, piano and strings.

ON June 23, 1941, the day after the German armies attacked the Soviet Union, Shostakovitch volunteered for the Red Army.* He was refused but joined the People's Guard at Leningrad, for which he wrote two patriotic songs. Concerned for the safety of the Conservatory of Music of Leningrad, where he had studied, and where he was an "examiner" in the composition department, he became a volunteer fire fighter and lived in the school building, in order to protect it from incendiary bombs while Leningrad was under siege. If he had been working upon the Symphony before the German hostilities, as

* According to an article on this composer, "Portrait of a Soviet Citizen," by David Rabinovich, published by the Bulletin of the Soviet Embassy at Washington, July 18, 1942.

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reports indicate, its full impetus must have come under the stress of the moment. "The composer did not leave his piano and writing table even during air raids. This was not bravado; he was physically incapable of tearing himself away from the music." The carefully noted dates upon the manuscript score point to incredible speed, even allowing for earlier sketches. He left Leningrad on October 1 at the official order of the Soviet Government, traveling to Moscow with his wife and two children under considerable danger and carrying his three completed movements with him. It was there that Rabinovich talked to him about his uncompleted score. "He talked about the men and women of Leningrad, those ordinary Soviet citizens before whose heroism he bowed in admiration. . . . He talked about his visit to the front lines, of the fighting spirit of our men and their invincible confidence that Leningrad would never fall.

"Then his thoughts involuntarily turned to his symphony. I realized why this was so when he played it to me on the piano a little later. Yes, this was a symphony about the men and women of the Soviet land and our times; of their happiness won in battle and their labor; of the heartless, implacable foe; of heroism; of bitterness and grief; of bereavement, of faith in victory. The symphony embodied the thoughts and feelings of millions." In words attributed to the composer, "It is these people, commonly spoken of as ordinary people, whom I love with

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all my soul and for whom I feel the most profound sympathy and admiration.”

Samosud, the symphony's first conductor, has related that there were forty rehearsals in Kuibyshev before the first performance. “Some measures the orchestra had to repeat 150 or 200 times. The composer himself — an extremely exacting artist — regularly attended rehearsals and took an active part in them. He relentlessly insisted that the orchestra strictly follow the directions in his score, particularly as regards the tempo.”

Eugene Petrov, a correspondent who was subsequently killed in the defense of Sevastopol, was present at these rehearsals and wrote: “I raised my head and saw the empty Hall of Columns where the biers of Lenin and Maxim Gorky had stood. The platform was still crowded with the large orchestra. Samosud, the famous conductor, was wiping his forehead with his handkerchief and excitedly explaining something to the first violinist.

“In the midst of the empty hall, somewhere in the tenth or eleventh row, his elbows propped on the back of a seat, sat a very pale and very slender man with a sharp nose wearing very light horn-rimmed



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glasses and with bristling auburn hair cut student fashion. Suddenly he sprang up, catching his foot in the seat, and with a sliding gait he almost ran towards the orchestra. He came to an abrupt stop at the conductor's stand. The conductor stooped down and they entered into warm conversation. It was Dmitri Shostakovitch."

This writer, much impressed as he heard the music unfolded for the first time, has prophesied that the finale "will be played in Red Square by an orchestra of 5,000 on the day of our victory!"

The success of the Kuibyshev première has been reported. Of the performance that followed in Moscow the anecdote has been told of the uniformed air raid warden who appeared upon the stage during the last movement but remained in embarrassed silence as the conductor, seeing him, nevertheless continued to the end. When the last note had sounded, the warden rose and said, "Citizens, air raids alarms have been sounding." No one sought shelter until Shostakovitch had been applauded for twenty minutes.

Shostakovitch is quoted as describing his symphony in these words: "A central place in the first part of the symphony is given to a requiem in memory of the heroes who sacrificed their lives so that justice and reason might triumph. A single bassoon mourns the death of the

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heroes, followed by a lyrical conclusion. The war theme does not re-appear until the very end of the first part.

"The second part is a scherzo recalling glorious episodes of the recent past. The thrill of living, the wonder of nature — this is the meaning of the third part, which is an andante. This part leads directly into the fourth, which, with the first, is the fundamental part of the symphony. The first part is devoted to the struggle and the fourth is devoted to the victory. A moving and solemn theme rises to the apotheosis of the whole composition — the presentiment of victory."

The symphony begins with a broad, heroic melody, first played in unison by strings and winds separately and combined. The melody is developed in simple scoring and plastic beat, the violin solo predominating. The violin solo yields the line of melody to the flute and piccolo but takes it again and carries it to a *pianissimo* altitude, when there sounds over a dead silence a scarcely audible tattoo on a snare drum. Against this a curious theme is heard from the violins, first playing with the backs of their bows and then *pizzicato*. The theme is a sinister whisper at first. Petrov has called it "an idiotically simple, yet intricate, jocular, yet terrifying, melody. Although you do not yet realize that this is war, the composer has already clutched your heart in his masterly hand." The flutes take up the theme and the oboe

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and bassoon play it in dialogue. The relentless tapping drum increases slightly, reinforced by the piano, as muted trumpets and trombones take the theme. The wood wind choir repeats it and then joins the rhythmic beat as the violin section carries the melody. All the strings, with oboe and clarinet, continue it. Now the dynamic increases to *fortissimo* as the low strings and winds enter, the xylophone joining the drum. A second drum reinforces the first, the brass choir taking the theme, which then is heard from the high strings and wood winds *fff*. Chromatic wails from the brass add a macabre effect.

Now a third drum joins in, while the orchestra reinforces the inexorable marching rhythm. When the din has become almost insupportable the drums cease suddenly and the orchestra traverses a mighty rising scale of accentuated notes to proclaim the initial subject of the movement in pages of great power and ringing assertion. Sharply dissonant tragedy underlies this music of strength. A flute solo over softly sustained chords leads to an adagio, a requiem sung by the bassoon solo over tragic *pizzicato* chords. The strings bring its peroration, where the initial heroic theme brings assuagement in the soft effulgence of the restored C major. A peaceful conclusion is disturbed

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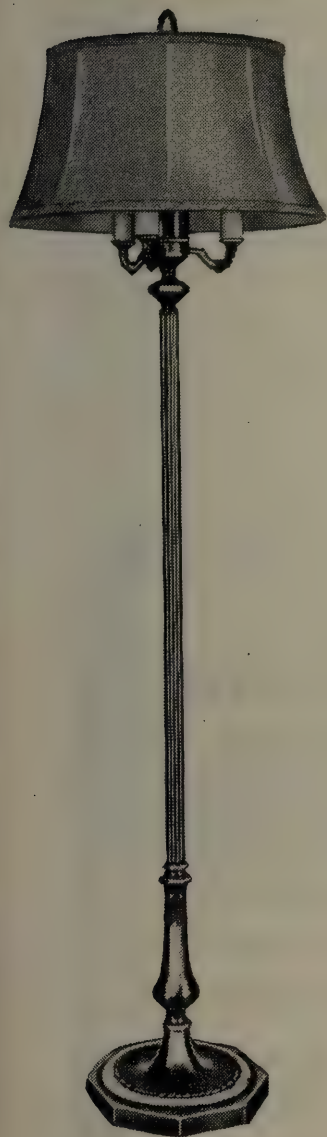
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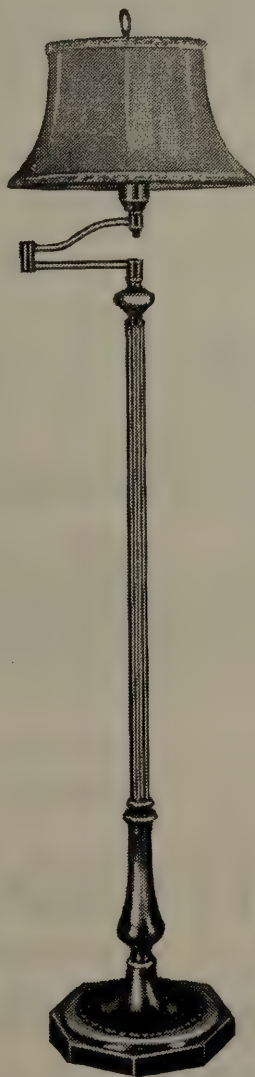
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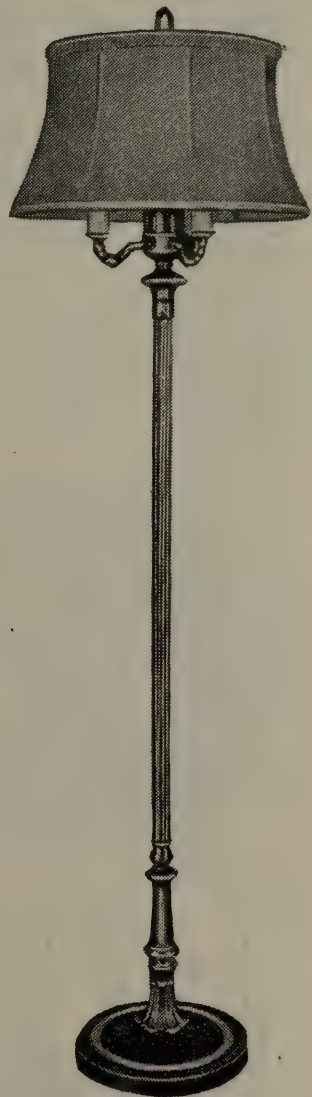
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by a *pianissimo* reminiscence of the tapping drum over plucked chords, while the muted trumpet echoes at last the much repeated theme.*

In the scherzo movement (though not so called), the strings set forth in a fantastic *allegretto* and with irregular metrical pulsation a modal dance-like melody, from which a fragment develops into the accompaniment for a fully phrased melody for oboe and later English horn. A middle section in triple time is by turns strident and martial. The opening theme of the strings returns, and then the accompanying figure, but now there is a long solo from the bass clarinet, crisply accompanied by flute and harp, but at last closing the movement *pianissimo*.

The slow movement alternates at the beginning and end between *adagio* and *largo*, but the principal section is a *largo*. A broad and sonorous introduction opens the movement, with a succession of full

* Samosud, describing the rehearsals at Kuibyshev, wrote of this passage: "where the author reverts to the war theme, sounds of trumpets warn, as it were, that war is not over and danger still threatening. But the trumpet that played this strain in the orchestra did not produce the necessary impression of distance, and we placed a trumpeter apart from the orchestra behind the curtain. The composer warmly approved of this idea."



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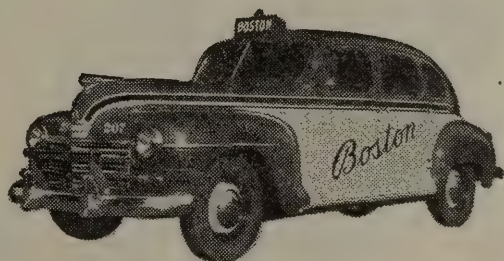
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chords *fortissimo* for the winds and harps. The strings alone in unison propose a *largo* melody, *adagio* chords returning. The string choir re-asserts itself and is followed by an *adagio* in which there is a long flute solo over a light, transparent accompaniment of plucked chords. The strings carry the melody in a continuing *pianissimo*. The violins alone introduce the main *largo* section, in which a sense of urgency destroys the foregoing peacefulness. There is a heavy bass (*moderato risoluto*) with syncopated chords from the horns. The tread becomes ominous, the harmonic color clashing. A rushing *staccato* figure from the strings and military drum increases the suspense, the peak of excitement being reached with a crash of the cymbals. The quiet *adagio* returns, the violas singing a melody of impressive beauty which the 'cellos conclude. The movement ends in a soft *adagio* with a final touch of *pizzicato* chords and softly rolling timpani.

In the finale, which follows without break, the soft roll of the timpani continues while an extended melody is unfolded by the muted strings, the violins leading. With stiffening rhythms and interjections from the winds and drum, the movement gradually assumes the propulsion of a march. The sonority increases, drums and brass being released with terrific insistence. The volume of sound falls away while the violins maintain the springy step. In a *moderato* section, 3-4,



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the flute and then the 'cellos (with bass clarinet) take the leading voice. The orchestra gathers strength to a new point of eloquence, a crashing chord reestablishing the march rhythm. The symphony ends with a final proclamation of the heroic theme from the first movement — a tremendous outburst of strength, a strength which speaks less of triumph than of immense determination and conviction.



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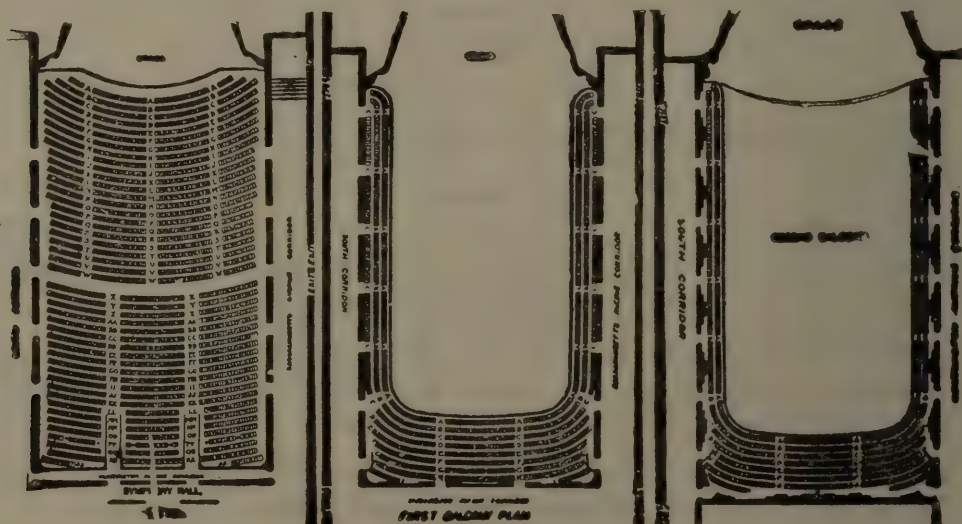
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

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with historical and descriptive notes by

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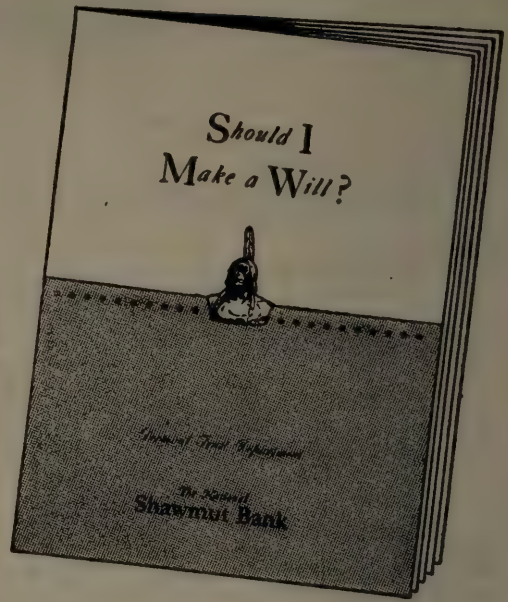
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The American Festival of 1939

One Always Returns

THE AMERICAN FESTIVAL OF 1939

The review of American music at the symphony concerts of this week and next brings to mind two special concerts in October, 1939. Serge Koussevitzky, having led the orchestra for fifteen years and in that time introduced a considerable amount of American music, arranged two programs in Symphony Hall, "In honor of the American Composer."

They were as follows:

October 4, 1939:

FOOTE, Suite in E major for Strings

TAYLOR, Suite, "Through the Looking Glass" (Two movements)

HADLEY, "Angelus" from Symphony No. 3

CARPENTER, "Skyscrapers"

HANSON, Symphony No. 2, "Romantic"

October 6, 1939:

SCHUMAN, American Festival Overture (First performance)

GERSHWIN, Piano Concerto (Soloist: Abram Chasins)

HARRIS, Symphony No. 3

THOMPSON, Symphony No. 2

It will be seen that of the nine composers on the above programs, three are also represented on the two programs of 1949, and two of these (Harris and Schuman) by the same works.

• • •

ONE ALWAYS RETURNS

By ARNOLD SCHOENBERG

*(Reprinted from the New York Times
Dec. 19, 1948)*

I remember with great pleasure a ride in a Viennese fiacre through the renowned Hoellenthal. The fiacre went very slowly and we could discuss and admire all the beauty and, even more, the frightening aspects which gave the

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name to this valley of the hell. I always regret that one might never possess such calm nerves to endure such a slow ride.

At least, when only twenty years later I made a trip by auto through one of the most renowned valleys in Switzerland, I saw almost nothing and my companion on this occasion rather mentioned some of the commercial and industrial aspects this valley offered. In twenty years people had lost the interest to take an eyeful of these beauties and enjoy them.

Of these two cases I had to think, when recently a German — a former pupil and assistant of mine — asked me what he should answer, when people demanded from him an explanation, whether I had abandoned twelve-tone composing, as I at present compose so often tonal music; the *Band Variations*, Op. 43b, the *Second Kammer-symphonie*, the *Suite for String Orchestra* and several others.

My answer was tuned to the pitch of the two true stories aforementioned, founded upon some historic facts. I said: One should be surprised to find that the classic composers — Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Brahms and even Wagner — after Bach's contrapuntal climax, in spite of their in-essence homophonic style, interpolate so often strict counterpoint, differing from Bach's counterpoint only by such features as the progress in music had brought about; that is, a more elaborated development through variations of the motive.

One cannot deny that the combination of these two structural methods is surprising; because they are contradictory. In contrapuntal style the theme is practically unchangeable and all the necessary contrasts are produced by the addition of one or more voices. Homophony produces all its contrasts by developing variation. But these great masters possessed such an eminent sense of the ethical and esthetical requirements of their art that the problem whether this is wrong can simply be disregarded.

I had not foreseen that my explanation of this stylistic deviation might also explain my own deviations. I used to say: The classic masters, educated in admiration of the works of great masters of counterpoint, from Palestrina to Bach, must have been tempted to return often to the art of their predecessors, which they considered superior to their own. Such is the modesty of people who could venture to act haughtily; they appreciate achievements of others, though they themselves are not void of pride. Only a man who himself deserves respect is capable of paying respect to another man. Only one who knows merits can recognize the merits of other men. Such feelings might have developed in a longing once again to try to achieve, in the older style, what they were sure they could achieve in their own more advanced style.

It is a feeling similar to that which would give preference over the fast automobile, to the slow, leisurely fiacre; which desires occasionally to dwell in the old, rather primitive living circumstances of our predecessors. It is not that we wanted to nullify all progress, though machinery has eliminated so many crafts: bookbinding, cabinet making, calligraphy, wood-carving and — almost — painting.

When I had finished my first Kammer-symphonie Op. 9, I told my friends: "Now I have established my style. I know now how I have to compose."

But my next work showed a great deviation from this style; it was a first step toward my present style. My destiny had forced me in this direction — I was not destined to continue in the manner of "Transfigured Night" or "Gurrelieder" or even "Pelléas and Mélisande." The Supreme Commander had ordered me on a harder road.

But a longing to return to the older style was always vigorous in me; and from time to time I had to yield to that urge.

This is how and why I sometimes write tonal music. To me stylistic differences of this nature are not of a special importance. I do not know which of my compositions are better; I like them all, because I liked them when I wrote them.

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- COWELL.....Hymn and Fuguing Tune No. 2
- SCHUMAN.....American Festival Overture
- HANSON.....Concerto in G major for Pianoforte and
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- I. Lento molto e molto tranquillo; allegro deciso
 - II. Allegro feroce, molto ritmico
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HYMN AND FUGUING TUNE, No. 2, FOR STRING ORCHESTRA

By HENRY COWELL

Born in Menlo Park, California, March 11, 1897

Composed in the early part of 1944, this Hymn and Fuguing Tune was performed in March of that year in a broadcast by the NBC Orchestra, Henri Nosco conducting. The first performance in a public concert was by the Boston Symphony Orchestra, March 29, 1946.

MR. COWELL explains that "the melodies are original, but the work pays respect to the early American modal religious musical style, containing severe simplicity of rhythm and form and many open chords incidental to fervent flowing polyphony."

The "fuguing tune" looks back to the early musical history of our country, which for many years was almost wholly concerned with hymn or lay tunes in nothing more elaborate than four-part harmony. For many years the singing of psalms and hymns in the churches of the Colonies was very rudimentary, depending upon music imported from England or versions crudely printed here. Singing was more often by custom or memory than by printed note. An agitation began about 1720 in favor of singing "by note" instead of "by rote," and this gave birth to singing schools and singing teachers. There was also an effort to improve the quality of singing and to enliven the music itself by freedom and play between the voices. The outstanding



pioneer in this movement was William Billings (1746-1800), who published in Boston four collections of songs, mostly original, between 1770 and 1794. It was Billings who did most to develop the "fuguing pieces." As variety from the usual straight four-part harmony, or "plain song," as it was then called, he developed alternation between the voices, a certain amount of flexibility in motion, and the progressive entrance of each voice in what was a semblance of canonic imitation. This was by no means strict or thoroughgoing counterpoint, nor did the new vogue for "fuguing" last long, but it did give individuality and expressive scope to the religious choral music of the period. The defense of his fuguing tunes by Billings himself is characteristic and revealing:

"It is an old maxim, and I think a very just one, *viz.*, that variety is always pleasing and it is well known that there is more variety in one piece of fuguing music than in twenty pieces of plain song, for while the tones do most sweetly coincide and agree, the words are seemingly engaged in a musical warfare; . . . and while each part is thus mutually striving for mastery, and sweetly contending for victory, the audience are most luxuriously entertained, and exceedingly delighted; in the meantime their minds are surprisingly agitated and extremely fluctuated; sometimes declaring in favor of one part and sometimes another. Now the solemn bass demands their attention, now the manly tenor, now the lofty counter, now the volatile treble,

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And then with Vigoroso let fly your Diapentes
About our nervous system."

"Five years before his 'midnight ride,'" so Oliver Daniel explains in his preface to his editions of William Billings' compositions, "Paul Revere engraved the music plates for the 'New England Psalm Singer' by William Billings. Singing was one of Boston's principal diversions, and Billings was regarded as a genius. But before he died, ridicule of his harmonic violations began to drive his works into oblivion." Billings, born in Boston October 7, 1846 of humble parents, was apprenticed to a tanner until the publication of music collections and his activities as singing teacher and the development of a notable chorus in Stoughton, Massachusetts, occupied more of his time. He has been described as "a picturesque figure, blind in one eye, with a withered arm, legs of uneven length, and a rasping voice that in singing became a bellow." The Revolutionary Hymn "Chester" won him considerable fame in his day, but his collections at length gave way to new customs in choral singing. For many years our



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musical historians tended to dismiss him as a crude eccentric in music. Only recently has there been a growing awareness of the strength and individuality of his choral writing.

Henry Dixon Cowell is the grandson of an Episcopal Dean of Kildare, Ireland. He was taught the violin as a small child, but soon abandoned this instrument and ultimately became a composer and pianist. He received his first real musical training in the University of California under Charles Seeger, but he is largely self-taught. He has always been an experimentalist in his art and developed the term "tone cluster" to describe keyboard music played by the hand or arm rather than by the fingers, and cultivating special new tone colors from the piano. He has toured Europe and America as a pianist, lectured and written books on his art, notably "American Composers on American Music" and "The Nature of Melody." He founded the *New Music Quarterly* and the *New Music Orchestra Series* for the publication of music of a pioneering nature. Together with Professor Leon Theremin, inventor of the "Theremin Vox," he invented the "rhythmicon," designed to produce an unprecedented complex of rhythms. "From one to six sounds in a given time interval are made by this instrument at the pitches which correspond to their metric frequency in the overtone series" (John Tasker Howard, "Our Contemporary Composers"). Cowell's "Rhythmicana" was written for this instrument. "Cowell's tendencies as a composer," according to Mr. Howard, "are dual: On the one hand he has a cer-

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tain Celtic fondness for the weird, the colorful, the whimsical — even at times the sentimental. On the other, he is full of the scientific spirit. 'Synchrony' for orchestra and dancers; 'Polyphonica' for twelve instruments; a Piano Concerto; these and many other compositions represent the modern scientific experimenter in Cowell. The Suite for 'String and Percussion Piano' and Chamber Orchestra (in three movements: 'The Banshee,' 'The Leprecon,' and 'The Fairy Bells') represents the application of his technique acquired by experiment to the ends of expressiveness and color effect . . . it is what he stands for, what he has made possible and what he has done to help his fellow composers that make him most important. Whatever one thinks of the value of his music or of this innovation or that, or even of much of the music he has helped to make known, he has been a unique and incomparable factor in seasoning our musical fare and in adding color and life to the American musical scene." Needless to say, his "Hymn and Fuguing Tune" is not of the experimental category. Mr. Cowell has composed for orchestra a Symphony, "Communication," "Vestiges," "Some Music," Two Appositions, an Orchestral Suite, an Irish Suite, Reel, and Four Continuations for String Orchestra, besides the works mentioned above. He has also composed a considerable amount of music for chamber combinations, and two ballets, "The Building of Banba" and "Atlantis."

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AMERICAN FESTIVAL OVERTURE

By WILLIAM HOWARD SCHUMAN

Born in New York City, August 4, 1910

The American Festival Overture was composed in the summer of 1939 for two special concerts of American music by the Boston Symphony Orchestra, and first performed at the second of these concerts in Symphony Hall, October 6, 1939.

The orchestration is as follows: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, snare drum, xylophone, and strings.

THE composer wrote as follows about his Overture on the occasion of its first performance.

"The first three notes of this piece will be recognized by some listeners as the 'call to play' of boyhood days. In New York City it is yelled on the syllables, 'Wee-Awk-Eee' to get the gang together for a game or a festive occasion of some sort. This call very naturally suggested itself for a piece of music being composed for a very festive occasion. From this it should not be inferred that the Overture is program music. In fact, the idea for the music came to mind before the origin of the theme was recalled. The development of this bit of 'folk material,' then, is along purely musical lines.

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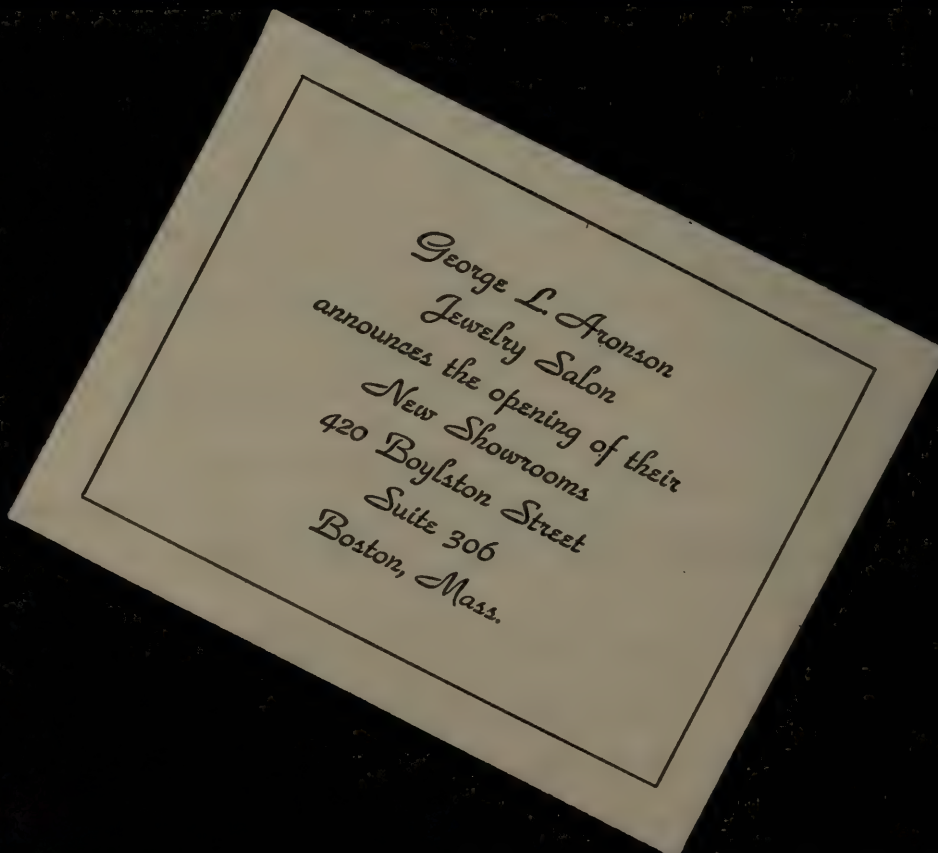
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"The first section of the work is concerned with the material discussed above and the ideas growing out of it. This music leads to a transition section and the subsequent announcement by the violas of a Fugue subject. The entire middle section is given over to this Fugue. The orchestration is at first for strings alone, later for wood winds alone and finally, as the Fugue is brought to fruition, by the strings and wood winds in combination. This climax leads to the final section of the work, which consists of opening materials paraphrased and the introduction of new subsidiary ideas. The tempo of the work is fast."

The composer attended the public schools in New York, and graduated with Bachelor of Science and Master of Arts degrees from Columbia University. He was the pupil of Max Persin in harmony, of Charles Haubiel in counterpoint, and studied composition in a more general sense with Roy Harris. He attended the Mozarteum Academy, in Salzburg, Austria. He taught for several years at Sarah Lawrence College, in Bronxville, New York, and is interested in problems of progressive education in relation to the arts. He held a Guggenheim fellowship (1939-40, 1940-41).

He has served as editor for G. Schirmer, Inc., and in 1945 became President of the Julliard School of Music.

The music of William Schuman was first performed by a major orchestra when his Second Symphony was introduced in Boston, in



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February, 1939. The Third Symphony was introduced at these concerts in 1941. The Fourth Symphony, completed in 1942, has not been performed at these concerts.

His "Prayer in Time of War" was first performed by this orchestra October 6, 1944, and his Symphony for Strings November 12, 1943. Mr. Schuman has also composed a William Billings Overture (1943), "Side Show for Orchestra" (1944), and a Violin Concerto (1946). His Secular Cantata No. 2, "A Free Song," for chorus and orchestra (which took the First Pulitzer Music Prize for 1943), a setting of Walt Whitman, was performed by this orchestra on March 26, 1943. He has also written for chorus with orchestra the First Secular Cantata, "This is Our Time," and a Prologue; choral music *a cappella* — a Choral Étude, Prelude, and "Truth Shall Deliver — A Ballad of Good Advice"; for chorus with piano accompaniment — "*Requiescat*," and "Holiday Song." The Ballet "Undertow" was produced by the Ballet Theatre in 1945.

Chamber music includes a Concerto for Piano and small orchestra, a quartetino for Four Bassoons, and three string quartets. The First Symphony, for 18 instruments, written in 1935, has never been published.

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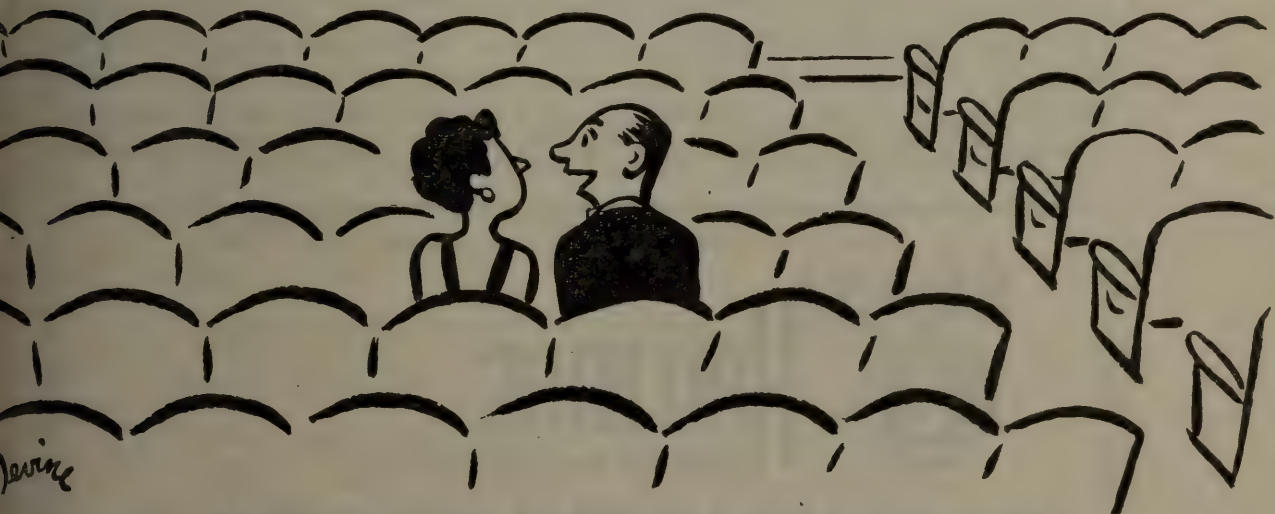
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CONCERTO FOR PIANOFORTE AND ORCHESTRA

By HOWARD HANSON

Born in Wahoo, Nebraska, October 28, 1896

Howard Hanson has composed this, his only Piano Concerto, by commission of the Koussevitzky Music Foundation. The orchestration calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, xylophone, snare drum, and strings.

THIS Concerto, despite its four movements, is short in length and modest in scope. The coda which concludes the finale brings back material from the first movement. The composer has treated the piano as a lyrical rather than as a percussive instrument.

Howard Hanson was born of Swedish parents, Hans and Hilma Hanson, at Wahoo, Nebraska. First taught by his mother, he continued his studies in Luther College and the University School of Music of his native State. He studied composition at the Institute of Musical Art in New York with Percy Goetschius, and later at the Northwestern University School of Music at Evanston, under C. Lutkin and Arne Oldberg. Taking his degree in 1916, he taught at the "College of the Pacific" in San Jose, California. In 1921 he was elected to a three-year fellowship in composition at the American Academy in Rome. Return-

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Why, as a nation that can create an atom bomb, do we allow fire losses to grow steadily worse?

My job is to sell insurance . . . and the more fires, the more people recognize the need for insurance. But I don't want to die in a fire. Nor do I want to see my or your family and home destroyed. That is why I urge every living American to start now and stop fires to save lives, homes and jobs.

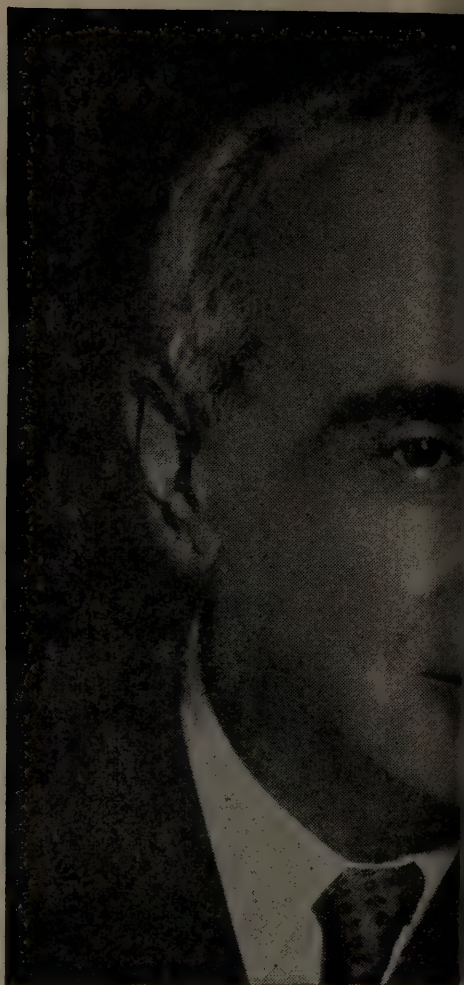
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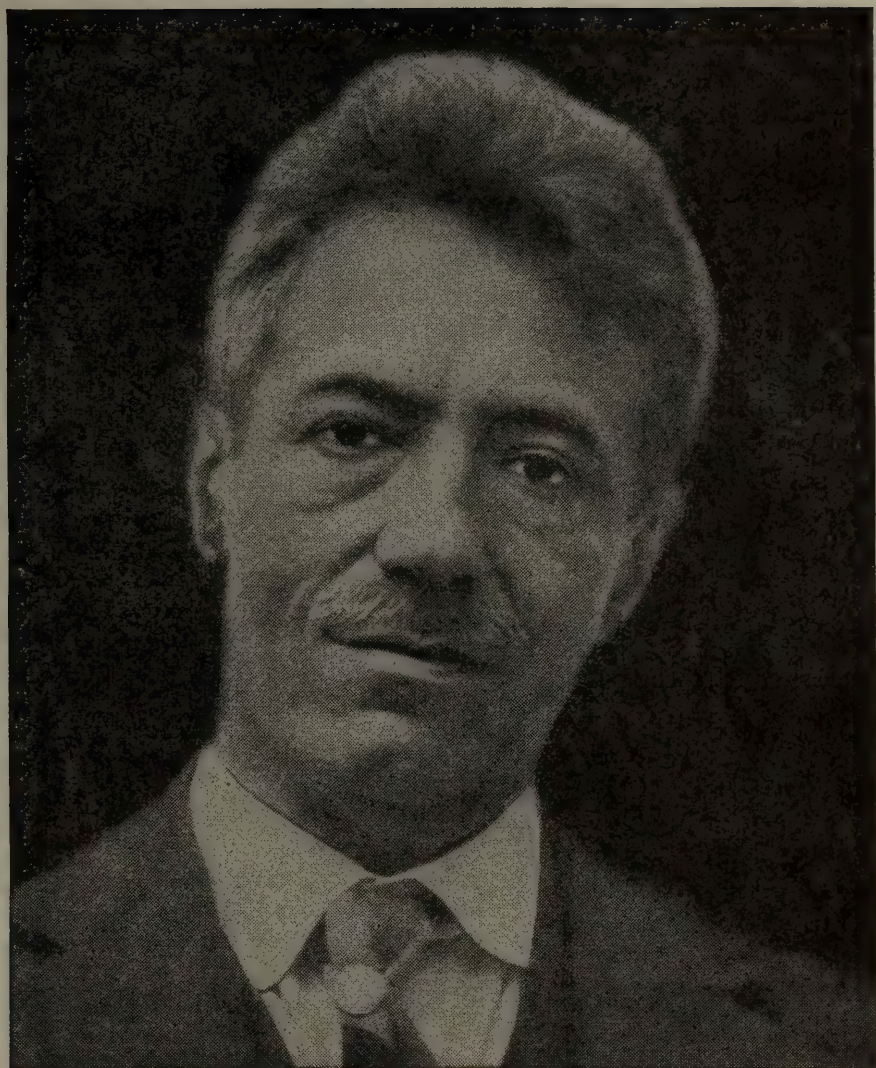
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ing to America in 1924, he was appointed director of the Eastman School of Music at Rochester, New York, the position which he now holds.

His First ("Nordic") Symphony was performed at the concerts of the Boston Symphony Orchestra, April 5, 1929, the composer conducting. The Second ("Romantic") Symphony, composed for the fiftieth anniversary year of this orchestra, was first performed in that season (November 28, 1930), Serge Koussevitzky conducting. The Third Symphony had its first concert performance November 3, 1939, by this orchestra, the composer conducting. The Fourth Symphony was introduced by this Orchestra December 3, 1943.

In addition to the three symphonies, Dr. Hanson's orchestral works include the symphonic poems "North and West" (1923), "*Lux Aeterna*" (1923), and "Pan and the Priest" (1926). There is an Organ Concerto (1926), and a suite from "Merrimount." "Merrimount," a three-act opera to a libretto of Richard Stokes, was produced by the Metropolitan Opera Company in New York in 1932. Choral works include "The Lament of Beowulf" (1925); "Heroic Elegy" (1927); Songs from "Drum Taps," after Walt Whitman (1935); and a transcription for chorus and orchestra of Palestrina, "Pope Marcellus Mass" (1937). His Serenade for Flute, Harp, and Strings was performed by this Orchestra October 25, 1946. Chamber works include a piano quintet, a piano quartet, and a string quartet.

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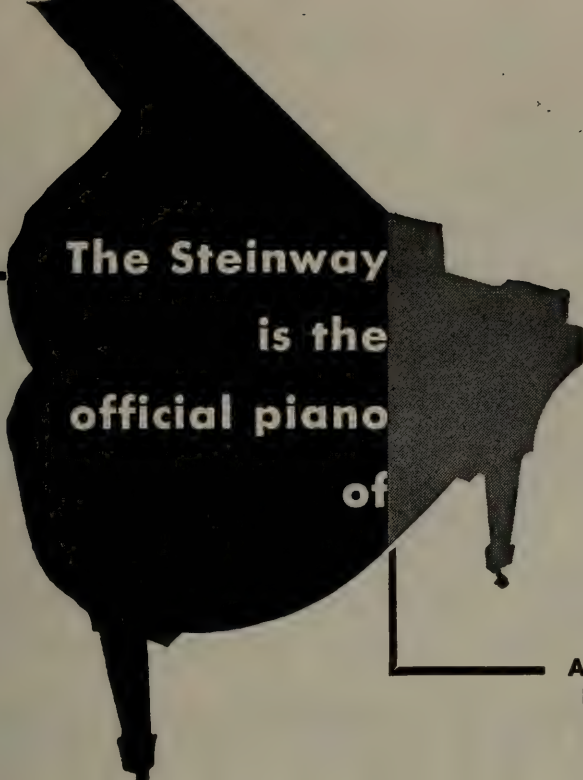
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RUDOLF FIRKUSNY

RUDOLF FIRKUSNY was born in Napajedla, Czecho-Slovakia, February 11, 1912. He entered the State Conservatory in Brno (Brünn), eventually studying piano with Vilam Kurz and Artur Schnabel, composition with Leo Janacek and Joseph Suk. He made his first public appearance at the age of ten with the Philharmonic Orchestra in Prague. His career as pianist first brought him to the United States for a concert tour in 1938. But when his country was occupied in that year he was in Prague, about to depart for a tour of France. He succeeded in keeping his engagements and in December, 1940, was able to return to the United States. In addition to appearances in this country he made a tour of South America in 1943 and of Central America in 1944. He appeared with the Boston Symphony Orchestra, November 2-3, 1945, in the first performances of Menotti's Piano Concerto in F major. On April 18, 1947, he performed the Concerto No. 1 by Brahms.



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ENTR'ACTE
SERGE KOUSSEVITZKY AND THE
AMERICAN COMPOSER

By AARON COPLAND

On May 16, 1944, a group of American composers gave a testimonial dinner to Serge Koussevitzky in New York at the conclusion of his 20th season as conductor of the Boston Symphony Orchestra, "and his distinguished service to music in America." Aaron Copland, whose zeal in furtherance of musical growth in our country is well-known, was the spokesman on that evening, and subsequently contributed to the "Musical Quarterly" (July, 1944) an article on Koussevitzky as the friend of American music. This article is no less applicable in the conductor's 25th year than it was in his 20th, and it is here reprinted. A full listing of the American music performed under his direction from season to season was appended to the article, and this list will be brought up to date and printed in the concert bulletin of next week.

SERGE KOUSSEVITZKY has now completed his first twenty years as leader of the Boston Symphony Orchestra. Year after year during those two decades he has consistently carried through a policy of performing



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orchestral works, old and new, by American composers. In so doing, he has not been alone. Other conductors and other orchestras have introduced numerous works by Americans during the same period. But just because he was not alone in nurturing the growth of an American music, it is all the more remarkable that we think of his sponsorship of the native composer as something unique — something unprecedented and irreplaceable.

It is easy to foresee that the story of Serge Koussevitzky and the American composer will some day take on the character of a legend. Here at least is one legend that will have been well founded. Since circumstances placed me among the earliest of the conductor's American "*protégés*," I should like to put down an eye-witness account, so to speak, of how the legend grew — what it is based on, how it functions, and what it means in our present day musical culture.

I first met the future conductor of the Boston Symphony at his apartment in Paris in the spring of 1923, shortly after the announcement of his appointment had been made. My teacher, Nadia Boulanger, brought me to see him. It was the period of the Concerts Koussevitzky, given at the Paris Opera each spring and fall. It was typical that at the Concerts Koussevitzky all the new and exciting European novelties were introduced. Mademoiselle Boulanger, know-



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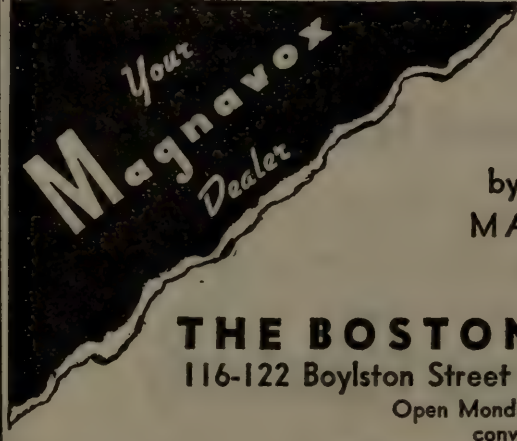
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ing the Russian conductor's interest in new creative talents of all countries, took it for granted that he would want to meet a young composer from the country he was about to visit for the first time. That she was entirely correct in her assumption was immediately evident from the interest he showed in the orchestral score under my arm. It was a *Cortège Macabre*, an excerpt from a ballet I had been working on under the guidance of Mademoiselle Boulanger. With all the assurance of youth — I was twenty-two years old at the time — I played it for him. Without hesitation he promised to perform the piece during his first season in Boston.

That visit must have been one of the first of many meetings that Dr. Koussevitzky has had with American composers. The submitting of a new work to Dr. Koussevitzky is always something of an ordeal for a composer. He is well-known for being outspoken in his reaction to new music. If he likes a composition he generally likes it whole-heartedly, and the composer leaves his presence walking on thin air. (After all, it means a performance by the Boston Symphony Orchestra!) (If he doesn't like it, it means that other conductors may perform it, but the special atmosphere that surrounds a Koussevitzky *première* will be lacking. That sense of



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“specialness” is part of the legend — it has seeped through even to composers who have never had occasion to show their works to the Russian director. But they all dream of that occasion; just as every ten-year-old American boy dreams of being President some day, so every twenty-year-old American composer dreams of being played by Koussevitzky.

It is not simply a matter of the quality of the performance, fine as that is likely to be, which accounts for the prestige attached to a performance by the Boston Symphony under its present leader. It is rather the “philosophy” behind the playing of the work which, in the final analysis, makes the difference. It is the nature of that “philosophy” which gives to the relationship of Dr. Koussevitzky and the American composer its more than local interest and significance.

Consider, for a moment, what was normal procedure for the introduction of native works into the symphonic repertoire during the first years of the twenties. Most characteristic of the period, as I remember it, was an unholy concentration on first performances. A new work seemed automatically to lose whatever attraction it may have had after a first hearing. Even when a composition was well received locally, its repetition by other orchestras was by no means guaranteed. But worse than this seasonal dabbling in novelties was the patent lack of conviction on the part of conductors (with certain exceptions, of course) as to the value of the new

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pieces they were presenting. That lack of conviction was reflected, more often than not, in the attitude of the men in the orchestra. In an atmosphere of distrust and indifference, works were likely to be under-rehearsed and played without conviction. After all, if the music really wasn't worth much, why waste time rehearsing it? And in the end, the audience, sensing the lack of any sustained policy on the part of the conductor or symphonic organization, concluded quite justly that the playing of any new American work might be regarded as a bore, to be quietly suffered for the sake of some misguided chauvinism on the part of the management.

In Boston, under the Koussevitzky regime, all these things were ordered differently. Taking its keynote from the attitude of the conductor himself, a musical New Deal was instituted for the American composer. Fundamentally this New Deal was founded upon the solid rock of Dr. Koussevitzky's unwavering belief in the musical creative force of our time. He had always had that faith — in Russia it had been Scriabine, Stravinsky, and Prokofieff who aroused his enthusiasm; in Paris it was Ravel and Honegger (among others). He had simply transplanted to our own country his basic confidence in the creative powers of our world.

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Some place deep down, Dr. Koussevitzky is himself a composer — not because of the few works he has actually written, but because he has a profound understanding for what it means to be a composer. I have never met a man who loved music more passionately than Serge Koussevitzky. But when he thinks of music he doesn't conjure up a pristine and abstract art — he thinks rather of a living, organic matter brought into being by men who are thoroughly alive. He loves music, yes — but never for an instant does he forget the men who create music. That is why it is no mere conventional phrase when he says: "We in America must have confidence in our own composers." Essentially that confidence is born out of a love for the historic rôle played by composers of all ages in the building up of the art of music as we know it. I can personally attest to the fact that he meant every word of it literally when he recently wrote: "I feel a rage and my whole body begins to tremble in a protest against conservatism and lack of understanding that it is the composer who gives us the greatest joy we have in the art of music."

No composer who has lived through a week of rehearsals at Symphony Hall in preparation for an important *première* can possibly forget the experience. The program for the week is carefully planned so that the major portion of the rehearsal period may be devoted to the new work. To Dr. Koussevitzky each untried composition is a fresh ad-

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venture — the outcome is as unpredictable as the delivery of an unborn babe. The composer is present, of course, for morning rehearsals; these are generally followed by evening discussions with the conductor in preparation for the next day's work. Throughout the week conductor and composer may run the gamut of emotions from liveliest elation to darkest misgivings. But come what may, by Friday afternoon the work is ready for its public test. The conductor walks to the podium with a full sense of his responsibility to the composer and to the work. No wonder other *premières* seem perfunctory by comparison!

Out of his sense of responsibility to the creative talent of our time comes his belief in his rôle as educator. He has often told me that the director of an orchestra should be the musical leader of his community. It is not enough that he himself have faith in the work he plays; the orchestra and the public he serves must also be convinced of its value. Thomas Mann might have had Serge Koussevitzky in mind when he wrote: "Great conductors of music are educators, for that is their *métier*. And if they are more than just professional experts — which they have to be to be great — their will to educate, their belief in education reach into ethics and enter the political-human sphere."

From an educational standpoint, winning over the orchestra has been a comparatively easy task. No other group of professional men that I know has so open-minded and wide-awake an attitude towards new music. Thinking back twenty years, I would say that that has not always been the case. But apparently Dr. Koussevitzky has forgotten the early days, for he recently stated: "I've never had the slightest difficulty with the orchestra men concerning our programs. The musicians were and are always co-operative and interested, no matter

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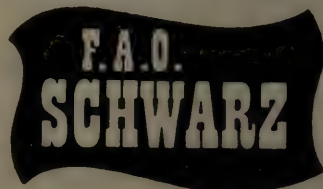
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how difficult a work may be to play. In fact, the harder a work is, the more willingly they devote themselves to it."

The public and the critics have naturally proved a more recalcitrant factor. There may still be some subscribers who turn in their tickets to the box office at the threat of a new work on the program. But by and large Dr. Koussevitzky has long since established the principle with the majority of his listeners that a well balanced symphonic diet must include vitamin C; contemporary music. For years they have swallowed it bravely; by now they are one of the healthiest audiences we have.

As for critics, it seems to me that Dr. Koussevitzky has adopted an entirely realistic view. He does not attempt to underestimate their power to influence, temporarily, the reading public's reaction for or against a young composer whose reputation is still in the making. On the other hand, when they write encomiums it simply makes his own pioneering easier. But courage in the face of opposition is second-nature to him. Many a time he has chosen to repeat a work on the heels of adverse newspaper comment. More than once, as consistent champion of some contemporary composer, he has had the keen satisfaction of watching the public and the critics gradually accept his view.

Unlike certain of his colleagues, Dr. Koussevitzky does not lose all interest in the American composer once he has stepped out of the concert hall. Composers are his daily preoccupation. In recent years he has devoted more and more time to a consideration of their economic set-up. He has been profoundly disturbed at the realization that the great majority of our composers devote the major part of their time, not to writing music, but to the gaining of a livelihood. He can never



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accustom himself to the thought that in this rich country of ours no plan exists that would provide composers with a modicum of financial security for the production of serious works of music. His active mind has been busily at work. Who but Dr. Koussevitzky could have written: "A far reaching and wise plan must be worked out to establish a permanent composers' fund which will cover the essential and immediate needs of the living American composer"?

It is typical that he has not been content passively to await the setting up of a Composers' Fund. As an immediate gesture, he established the Koussevitzky Music Foundation in memory of his wife, Natalie Koussevitzky, who during her lifetime, had loyally seconded his every move in behalf of the living composer. Although the Foundation has been in existence for only a few years, it has already commissioned more than a dozen composers to write new orchestral and chamber-music works. This carries on Dr. Koussevitzky's self-imposed task, instituted many years ago in Russia and continued in France — namely, the stimulation of the creative energies of composers of every nationality through publication, performance, and the special ordering of compositions. It is moving, to say the least, to contemplate this world-famous conductor, on the threshold of seventy, expending his time and energy so that more and more music may be brought into the world.

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By LUKAS FOSS

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THE composer explains the tragic character of this music by pointing out that it was begun on the day of the death of Mohandas K. Gandhi (January 30, 1948). He has had no thought of attempting the reflection of events surrounding the career of the great leader. Nevertheless, an expression of mourning prevails in the beginning and in the end. The middle section is agitated and desperate. The whole work is somber in mood, with the exception of the more serene second theme. The main theme which is first heard from the clarinet is woven throughout the entire composition. It undergoes many changes and appears in more than a dozen different forms: slow, fast, and again slow.

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ber" and not any ritual significance which has moved the composer to choose it for this work.

Lukas Foss, having grown up in the United States, received his principal musical education, and reached his majority here, is generally considered what he naturally considers himself — an American composer. Born abroad (Berlin, August 15, 1922), he studied at the *Paris Conservatoire* from the age of eleven (1933) until he was fifteen, at which time (1937) he was brought to this country by his parents. At the *Conservatoire* he had studied piano with Lazare-Levy, theory with Noël Gallon, and orchestration with Felix Wolfes, continuing instruction he had had from Julius Herford. He attended the Curtis Institute of Music in Philadelphia, studying composition with Rosario Scalero and Randall Thompson, conducting with Fritz Reiner and piano with Isabelle Vengerova, and graduating with honors after three years. During the first three summers of the Berkshire Music Center he was a conductor-pupil of Dr. Koussevitzky and joined the composition class of Paul Hindemith, continuing his work with this composer at Yale University. He joined the faculty of the Berkshire Music Center in 1946.

His symphonic piece, *The Prairie*, drawn from the Cantata of the

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same title, was first performed by the Boston Symphony Orchestra, October 15, 1943. The Cantata was performed in Town Hall, New York, in 1944, under the direction of Robert Shaw; in 1945 by the New York Philharmonic Orchestra under the direction of Artur Rodzinski, and in Jordan Hall, under the composer's direction, December 15, 1948. The *Ode* has been performed by the New York orchestra, the *Ode* and the Symphony in G by the Pittsburgh Symphony Society, the Piano Concerto on a Columbia Broadcasting network. There have been other orchestral performances. The Ballet *The Gift of the Magi* has been produced by the Ballet Theatre, and performed on tour (Boston included). *The Song of Songs* was introduced by the Boston Symphony Orchestra in 1946.

Mr. Foss has conducted as guest the Pittsburgh and Los Angeles Orchestras, the New York City Center and Philharmonic Stadium Orchestras, the CBS Orchestra. He became the official pianist of the Boston Symphony Orchestra in 1944.

There follows a list of the music by Lukas Foss. The earliest works are not included:

- | | |
|---------|--|
| 1937 | 4 Two-voiced Inventions, for piano |
| 1937 | Grotesque Dance, for piano |
| 1937 | Sonata for Violin and Piano |
| 1938 | 3 Songs, with piano |
| 1938 | Set of 3 Pieces, for 2 pianos |
| | March — Andante — Concertino |
| 1939 | Sonatina, for piano |
| 1939-40 | 2 Symphonic Pieces |
| 1939-40 | Music to the Tempest of Shakespeare (Pulitzer Scholarship Prize) |
| 1940 | Passacaglia, for piano |
| 1940 | Melodrama and Dramatic Song of Michael Angelo, for voice and piano |
| 1940 | <i>Cantata drammatica</i> for Orchestra, Solo Tenor, Chorus |
| 1940 | 4 Preludes for Flute, Clarinet and Bassoon |
| 1941 | "We Sing," cantata for children |

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 1941 Duo for 'Cello and Piano
 1941-42 Clarinet Concerto (later turned into a piano concerto)
 1942 The prairie (Cantata for 4 solo voices — Chorus — orchestra) (Awarded
 a citation by the N. Y. Music Critics Circle in 1944)
 1942 The Prairie, Symphonic Piece
 1943 Piano Concerto
 1944 Fantasy-Rondo for Piano (Recorded by Concert-Hall Society)
 1944 3 Pieces for Violin and Piano
 1944 "Within These Walls," Ballet for Virginia Johnson
 1944 "The Heart Remembers," Ballet for Humphrey and Weidman
 1944 Ode for Orchestra
 1944 Symphony in G (No. 1)
 1945 "Tell this Blood," a *cappella* chorus
 1945 "Gift of the Magi," Ballet for Ballet Theatre
 1945 Pantomime for Orchestra
 1945 Song of Anguish (from Isaiah) for Baritone and Orchestra (Commissioned
 by the Kulas Foundation)
 1946 Capriccio for 'Cello and Piano (Commissioned by the Koussevitzky Music
 Foundation)
 1946 Song of Songs (2nd Biblical Solo Cantata) for Soprano and Orchestra
 (Commissioned by the League of Composers)
 1947 Adon Olom (Cantor, Chorus and Organ)
 1947 String Quartet in E
 1948 Oboe Concerto
 1948 Recordare



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SYMPHONY NO. 3

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

Walter Piston completed his Third Symphony at South Woodstock, Vermont, in the summer of 1947. He composed it by commission of the Koussevitzky Music Foundation and dedicated the score "To the Memory of Natalie Koussevitzky." It was first performed by this Orchestra, January 9, 1948. It was awarded the Pulitzer Prize for a musical composition in 1948.

The orchestration is as follows: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, snare drum, cymbals, triangle, xylophone, glockenspiel, two harps, and strings.

THE First Symphony by Piston was introduced by this orchestra March 8, 1938, the composer conducting. The Second Symphony was performed here March 6, 1944, when G. Wallace Woodworth was the guest conductor. Mr. Piston has kindly provided the following analysis:

I. *Andantino* 5-4 — based on three thematic elements: the first heard as a melody for the oboe; the second, more sombre in character, played by horn, clarinets, and English horn; the third, soft chords for brass. These ideas are developed singly and in combination to form a prelude-like movement. Tonality C.



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II. *Allegro* 2-4 — a scherzo, in three-part form. The theme, stated by violas and bassoons, is treated in contrapuntal, imitative fashion. The middle part is marked by the melody for flute, accompanied by clarinets and harps. Tonality F.

III. *Adagio* 4-4 — the movement has four large and closely connected sections, or rather “phases” of the musical development. The first of these is the statement by the strings of the theme, which is in three parts (part one by violins, part two by violas and 'celli, part three by all except basses). The second section is a variation of the theme, with woodwinds and harps predominating. The third section, starting with basses and 'celli, builds up to the climax of the movement, and the final section returns to the original form of the theme, played by solo viola, the closing cadence recalling the variation by clarinet and bassoon. Tonality G.

IV. *Allegro* 3-4 — a three-part form similar to that of a sonata-form movement. There are two themes, the first being developed fugally in the middle section. The second theme is march-like, first heard in oboes and bassoons, over a staccato bass, and later played by full brass at the climax of the movement. Tonality C.

The symphonic works of Walter Piston have in a number of cases been first performed by the Boston Symphony Orchestra: Symphonic Piece (1928); Suite for Orchestra (1930); Concerto for Orchestra

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(1934); Symphony No. 1 (1938). Other works first performed elsewhere but played at these concerts are Concertino for Piano and Chamber Orchestra (1937); Violin Concerto (1940); Sinfonietta (1941); Prelude and Allegro for Organ and Strings (1943); Symphony, No. 2 (1944); Toccato, 1948. The Third String Quartet, first performed at the Symposium on Criticism at Harvard in 1947, is the latest of a number of outstanding works in this medium. The music for the Ballet "The Incredible Flutist" was introduced at the Boston Pops (1938). Notable products of Mr. Piston's career as educator are his invaluable books on "Harmony" (1941) and "Counterpoint" (1947), published by W. W. Norton.



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Berlioz Symphony, "Harold in Italy" (Primrose)
 Three Pieces, "Damnation of Faust," Overture, "The
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Brahms Symphonies Nos. 3, 4
 Violin Concerto (Heifetz), Academic Festival Overture
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 coln Portrait" (Speaker: Melvyn Douglas)
Debussy "La Mer," Sarabande
Fauré "Pelléas et Mélisande," Suite
Foote Suite for Strings
Grieg "The Last Spring"
Handel Larghetto (Concerto No. 12), Air from "Semele"
 (Dorothy Maynor)
Hanson Symphony No. 3
Harris Symphony No. 3
Haydn Symphonies No. 94 "Surprise" (new recording); 102
 (B-flat)
Khatchatourian Piano Concerto (Soloist: William Kapell)
Liadov "The Enchanted Lake"
Liszt Mephisto Waltz
Mendelssohn Symphony No. 4, "Italian" (new recording)
Moussorgsky "Pictures at an Exhibition"
 Prelude to "Khovanstchina"
Mozart Symphonies in A major (201); E-flat (184); C major
 (338); Air of Pamina, from "The Magic Flute"
 (Dorothy Maynor)
Piston Prelude and Allegro for Organ and Strings (E. Power
 Biggs)
Prokofieff Classical Symphony (new recording); Violin Concerto
 No. 2 (Heifetz); "Lieutenant Kijé," Suite; "Love for
 Three Oranges," Scherzo and March; "Peter and
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 No. 5, Dance from "Chout"
Rachmaninoff "Isle of the Dead"; "Vocalise"
Ravel "Daphnis and Chloé," Suite No. 2 (new recording);
 Pavane, Rapsodie Espagnole, Bolero
Rimsky-Korsakov "The Battle of Kerjenetz"; Dubinushka
Satie Gymnopédie No. 1
Shostakovitch Symphony No. 9
Schubert "Unfinished" Symphony (new recording) Symphony
 No. 5; "Rosamunde," Ballet Music
Schumann Symphony No. 1 ("Spring")
Sibelius Symphonies Nos. 2 and 5; "Pohjola's Daughter";
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Strauss, J. Waltzes: "Voices of Spring," "Vienna Blood"
Strauss, R. "Also Sprach Zarathustra"
 "Till Eulenspiegel's Merry Pranks"
Stravinsky Capriccio (Sanromá); Song of the Volga Bargemen
 (arrangement)
Tchaikovsky Symphonies Nos. 4, 5, 6; Waltz (from String
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Thompson "The Testament of Freedom"
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Wagner Prelude and Good Friday Spell from "Parsifal"
Weber Overture to "Oberon"

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SOWERBY..... Symphony No. 4, in B
I. Fast and violently; Slowly and sadly
II. Slowly and wistfully
III. Agitated
(First performance)

BARBER..... Concerto for Violin and Orchestra
I. Allegro molto moderato
II. Andante sostenuto
III. Presto, in moto perpetuo

INTERMISSION

HARRIS..... Symphony No. 3 (in one movement)
HILL..... Music for English Horn and Orchestra, *Op. 50*
(Soloist: LOUIS SPEYER)
COPLAND..... A Lincoln Portrait
(Speaker: WESLEY ADDY)

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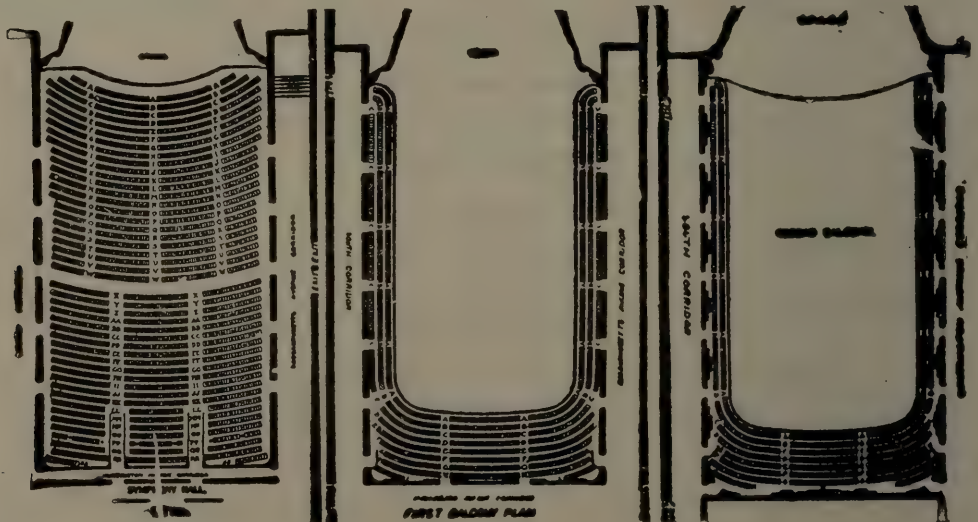
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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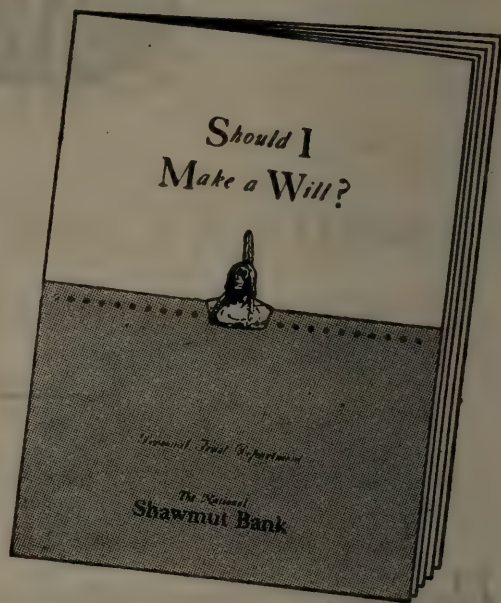
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- 1942: Nicolai Berezowsky — Symphony No. 4
Benjamin Britten — Opera, "Peter Grimes"
Samuel Barber — Composition (in preparation)
Bohuslav Martinu — Symphony No. 3
- 1943: Béla Bartók — Concerto for Orchestra
Igor Stravinsky — Ode
William Schuman — Symphony for Strings
William Bergsma — Second String Quartet
Robert Palmer — String Quartet
- 1944: Darius Milhaud — Symphony No. 2
Aaron Copland — Symphony No. 3
Nikolai Lopatnikoff — Concertino for Orchestra
Burrill Phillips — Overture for Orchestra, "Tom Paine"
- 1945: Olivier Messiaen — Symphony (in preparation)
Heitor Villa-Lobos — Madoña
Howard Hanson — Piano Concerto

Lukas Foss — Capriccio for 'Cello and Piano

Alexei Haieff — Eclogue for 'Cello and Piano

David Diamond — Symphony No. 4

Harold Shapero — Symphony (for Classical Orchestra)

Nikolai Nabokov — "The Return of Pushkin" (Soprano and Orchestra)

1946: Walter Piston — Symphony No. 3

Marc Blitzstein — "The Little Foxes," Opera (in preparation)

1947: Roy Harris — Symphony (in preparation)

Francesco Malipiero — Fourth Symphony

Arnold Schönberg — composition for symphony orchestra, narrator and chorus, "Survivor from Warsaw"

Benjamin Britten — Symphony

Blas Galindo — composition for instrument with piano (in preparation)

Earl George — composition for instrument with piano (in preparation) Arioso (for 'Cello and Piano)

1948: Randall Thompson — Symphony

Arthur Honegger — Composition for Orchestra

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The Saturday program will be:

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HANSON, Piano Concerto

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HILL, Music for English Horn

(Soloist: Louis Speyer)

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(Speaker: Wesley Addy)

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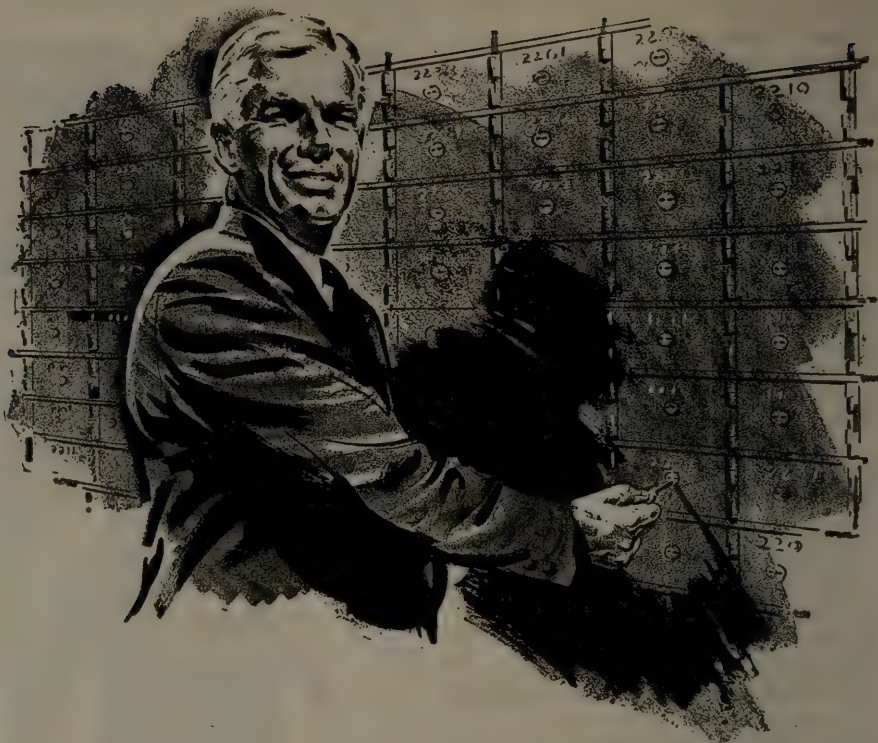
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Second of Two Programs — American Music Festival

SOWERBY..... Symphony No. 4, in B

- I. Fast and violently; Slowly and sadly
- II. Slowly and wistfully
- III. Agitated

(First performance)

BARBER.....Concerto for Violin and Orchestra

- I. Allegro molto moderato
II. Andante sostenuto
III. Presto, in moto perpetuo

INTERMISSION

HARRIS.....Symphony No. 3 (in one movement)

HILL.....Music for English Horn and Orchestra, *Op.* 50
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SYMPHONY NO. 4, IN B

By LEO SOWERBY

Born May 1, 1895, at Grand Rapids, Michigan

This symphony is scored for two flutes and piccolo, two oboes and English Horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bells, triangle, small drum, cymbals, bass drum, pianoforte and strings.

THE Symphony in B, according to its composer, "is, in some respects, a very rhapsodic piece. The first movement presents the principal motives which are the basis of the construction of the entire Symphony. There is, however, no hint of the regular Sonata-Allegro form in this movement, nor in the second, which combines the traditional slow movement and scherzo. The final movement is more closely integrated, and follows more definitely the expected symphonic pattern, though just before the end the turbulent strains of the opening bars of the first movement are once again heard.

"The piece has no detailed program, but it may be said that the central theme, or picture, is that of a big city, sprawling and youthful. Perhaps I had Chicago in mind, for it is my town. In writing the work I was trying to picture the excitement and gusto of the way of life



in such a town, its noise and glamour, its eagerness, its bigness, if you like. Then, too, there are the quieter and even more dismal aspects of it. One may find a sense of the loneliness which every one who knows a large city knows only too well, the disappointment and the frustration which goes with the bigness and uncouthness of the place. Here is the clue, and with this in mind one can read into the piece almost anything he wishes to."

The forebears of Leo Sowerby were British: his father was English, his mother Canadian. At fourteen he went from his native Grand Rapids to Chicago to improve his musical education, and there studied piano with Percy Grainger and Calvin Lampert, and composition with Arthur Olaf Andersen. The organ, however, became his chosen and his professional instrument.

John Tasker Howard, dwelling on the case of Leo Sowerby in "Our Contemporary Composers," decides that this artist may be called a liberal "if being distrusted by right- and left-wingers indicates that a man is a liberal." The composer himself has remarked, "I have been accused by right-wingers of being too dissonant and cacophonous, and by the leftists of being old-fashioned and derivative." Mr. Howard refers to the time "when Sowerby termed himself a musical Dr. Jekyll and Mr. Hyde, for he had written church music and works derived

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from ecclesiastical inspiration, and had also toyed with 'classical' jazz and written pieces for Paul Whiteman's orchestra. Of late years he feels that he is less consciously 'national' in his music than he used to be, even though he has the satisfaction of knowing that a number of critics have described some of his recent works as being of the sort that could have been written only by an American. He does not believe in tags, or labels, or groups or 'schools'; he tries merely to be himself, and as he himself expresses it, 'not thinking about my style, or idiom, trying constantly to improve my technic, so that when I shall have something to say, I shall be able to say it clearly and directly, and — God willing — simply.'"

Leo Sowerby's Symphonic Poem "Prairie" (1929) was performed by the Boston Symphony Orchestra March 11, 1932. His Second Piano Concerto had its first performance at a Monday evening concert, November 30, 1936, when Joseph Brinkman was soloist. His Concerto for Organ and Orchestra (1936) had its first performance by this Orchestra April 22, 1938, E. Power Biggs, soloist.



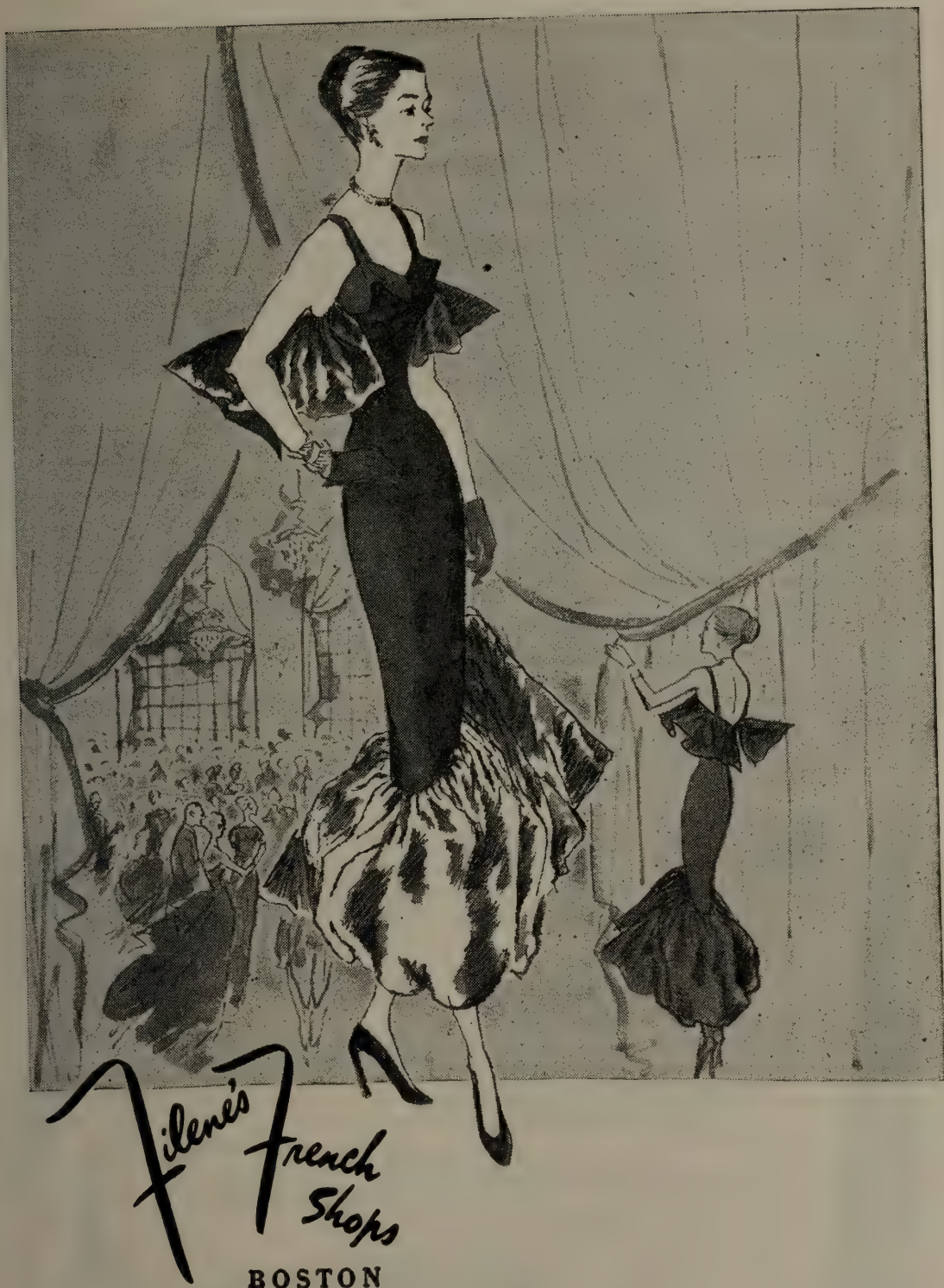
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CONCERTO FOR VIOLIN AND ORCHESTRA

By SAMUEL BARBER

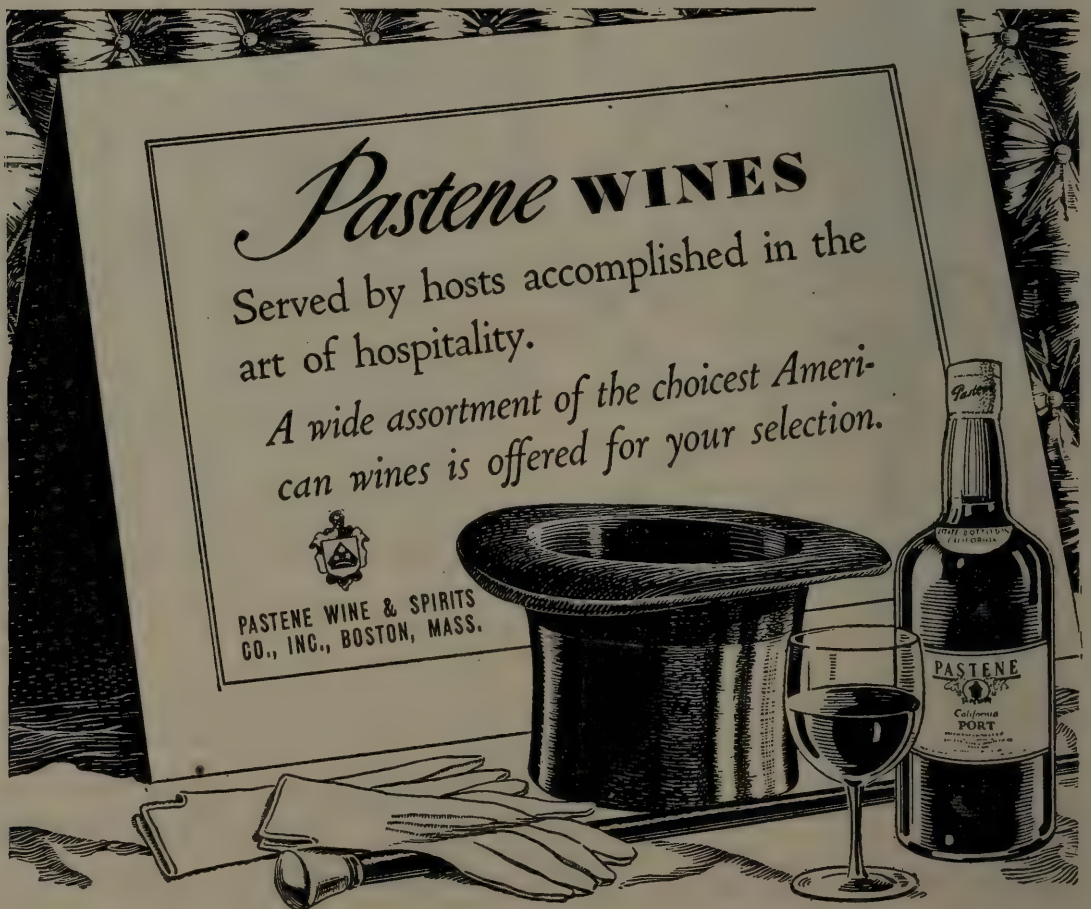
Born at West Chester, Pa., March 9, 1910

Mr. Barber completed his Violin Concerto in July, 1940, at Pocono Lake Preserve in Pennsylvania. It calls for wood winds in twos, two horns, two trumpets, percussion, piano and strings.

It was performed by the Philadelphia Orchestra, Eugene Ormandy conducting, Albert Spalding soloist, February 7 and 8, 1941, and by the Boston Symphony Orchestra at the Berkshire Symphonic Festival, Ruth Posselt soloist, August 16, 1941, and at the Boston concerts, March 6, 1942.

THE first movement — *Allegro molto moderato* — begins with a lyrical first subject announced at once by the solo violin, without any orchestral introduction. This movement as a whole has perhaps more the character of sonata than concerto form. The second movement — *Andante sostenuto* — is introduced by an extended oboe solo. The violin enters with a contrasting and rhapsodic theme, after which it repeats the oboe melody of the beginning. The last movement, a perpetual motion, exploits the more brilliant and virtuoso characteristics of the violin.”*

* Quoted from the program books of the Philadelphia Orchestra.



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Music figured early in Samuel Barber's life. It is told that he had piano lessons at the age of six and at seven made his first attempt at composition. He entered the Curtis Institute of Music in Philadelphia when he was thirteen, and there he studied piano with Isabelle Vengerova and singing with Emilio de Gogorza. But his main interest was composition, which he studied with Rosario Scalero.

There have been performances of his music by orchestras in the United States, in London, in Rome, in Salzburg, in Moscow, and other European cities. The Boston Symphony Orchestra has performed his Overture "The School for Scandal," his "Essay for Orchestra" No. 1, his Violin Concerto, his "Commando March," his Second Symphony (dedicated to the Army Air Forces), and his Violoncello Concerto. His *Knoxville: Summer of 1915*, for Soprano and Orchestra had its first performance by the Boston Symphony Orchestra, April 9, 1948. His Adagio for Strings was conducted numerous times by Arturo Toscanini and taken by him to South America. Mr. Barber

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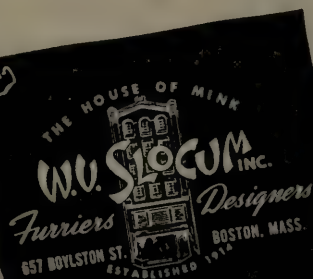
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has also written a Symphony in One Movement, which he has revised, a second "Essay," "Music for a Scene from Shelley," and his "Capricorn Concerto" for Flute, Oboe, Trumpet, and Strings. His chamber music includes a Serenade for String Quartet, "Dover Beach" (for baritone voice and string quartet), a Violoncello Sonata and a String Quartet in G minor. For chorus he has written "The Virgin Martyrs" (for women's voices), "Reincarnation," and "A Stop Watch and an Ordnance Map" (for men's voices and kettle drums). He has also written a number of songs.



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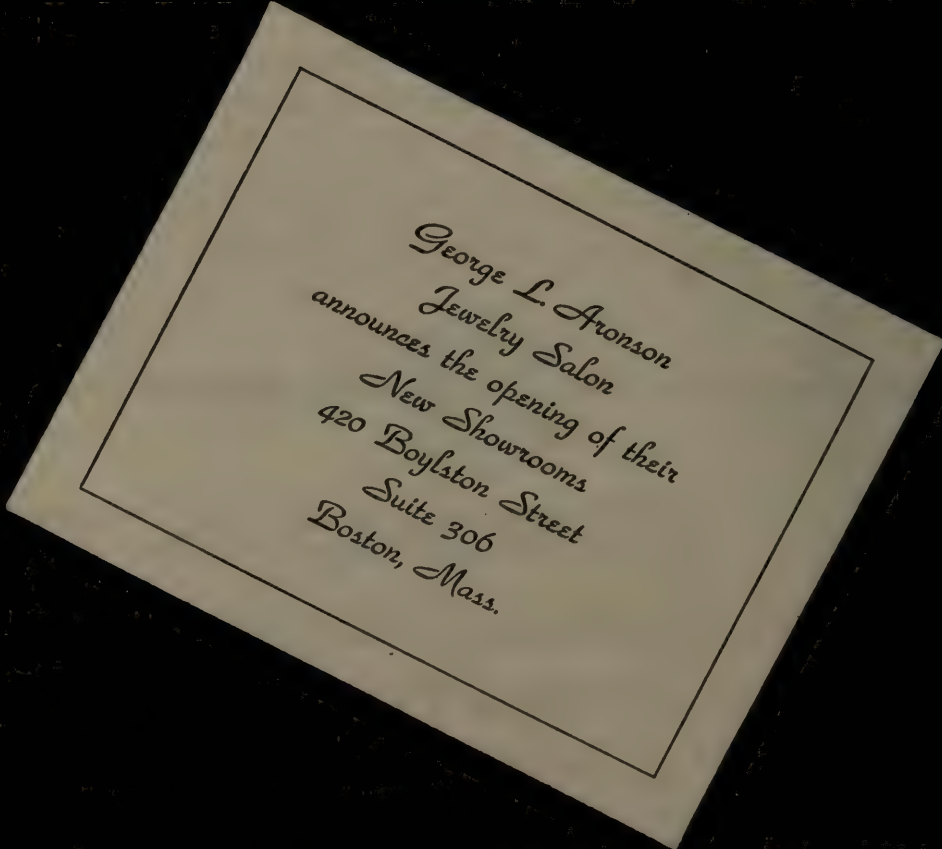
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RUTH POSSELT, born in Medford, Massachusetts, made her début at the age of nine, giving a recital in Carnegie Hall. Her subsequent career has led to six tours of Europe, where she has appeared in recitals and with the principal orchestras of various countries, including Soviet Russia. She played under Monteux and Paray in Paris, Mengelberg and Szell in Holland. Her tours of this country include appearances as soloist with orchestra in Boston, New York, Chicago, Detroit, Washington, Cincinnati, St. Louis, Pittsburgh, and Indianapolis. Miss Posselt has performed with the Boston Symphony Orchestra Violin Concertos by Tchaikovsky, Dvořák, Lalo, and Mozart (Bach-Mozart Festival), and has introduced to these concerts the concertos of Hill, Bosmans (*"Concertstuk"*), Piston, Barber, and Dukelsky. She gave the first American performance of Hindemith's Concerto, with this Orchestra, April 19, 1940, repeating it February 7, 1947.



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* First performance. † First time in Boston.

1924-1925

COPLAND, AARON
†Symphony for Organ and Orchestra
EICHHEIM, HENRY
A Chinese Legend (cond. by composer)
FOOTE, ARTHUR
Suite for String Orchestra

HADLEY, HENRY
†Symphony No. 4
HILL, EDWARD BURLINGAME
*Scherzo for two Pianofortes and Orchestra
LOEFFLER, CHARLES MARTIN
La Bonne Chanson

1925-1926

BLOCH, ERNEST
†Concerto Grosso
†Suite for Viola and Orchestra
Three Jewish Poems
COPLAND, AARON
*Music for the Theatre

GILBERT, HENRY F.
*Symphonic Piece
LOEFFLER, CHARLES MARTIN
†Memories of My Childhood
SPELMAN, TIMOTHY MATHER
*Assisi, the Great Pardon of Saint Francis

1926-1927

ACHRON, JOSEPH
†Concerto for Violin
CHADWICK, GEORGE W.
Tam O'Shanter
CONVERSE, FREDERICK S.
*Flivver 10,000,000

COPLAND, AARON
*Concerto for Piano
DUKELSKY, VLADIMIR
*Excerpts from the ballet "Zéphyr et Flore"

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HILL, EDWARD BURLINGAME

*Lilacs

LANGENDOEN, JAKOBUS

†Variations for String Orchestra on a
Dutch Theme of A. Valerius

MACDOWELL, EDWARD

In War Time, from Orchestral Suite
in E minor, No. 2, "Indian"

SESSIONS, ROGER

*Symphony in E minor

STEINERT, ALEXANDER LANG

*Southern Night

1927-1928

BLOCH, ERNEST

†Four Episodes for Chamber Orchestra

CARPENTER, JOHN ALDEN

Adventures in a Perambulator

†Skyscrapers

CONVERSE, FREDERICK S.

*California

HILL, EDWARD BURLINGAME

*Symphony No. 1

LOEFFLER, CHARLES MARTIN

A Pagan Poem

MASON, DANIEL GREGORY

†Symphony in C minor

PISTON, WALTER

*Symphonic Piece

1928-1929

BLOCH, ERNEST

†America

COPLAND, AARON

*Two Pieces for String Orchestra

DUKELSKY, VLADIMIR

†Symphony in F major

GOLDMARK, RUBIN

†A Negro Rhapsody

HANSON, HOWARD

†Symphony No. 1 (cond. by composer)

JACOBI, FREDERICK

†Indian Dances

JOSTEN, WERNER

†Two Movements from the Concerto
Sacro

SCHELLING, ERNEST

†Morocco (cond. by composer)

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Why do some cities and towns consider an inferior fire department a relief to taxpayers when the cost of one bad fire would buy the most modern fire fighting equipment?

Why, as a nation that can create an atom bomb, do we allow fire losses to grow steadily worse?

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- **Francesca da Rimini, Op. 32**—Tchaikovsky. The Boston Symphony Orchestra. Album DM-1179, \$4.75.
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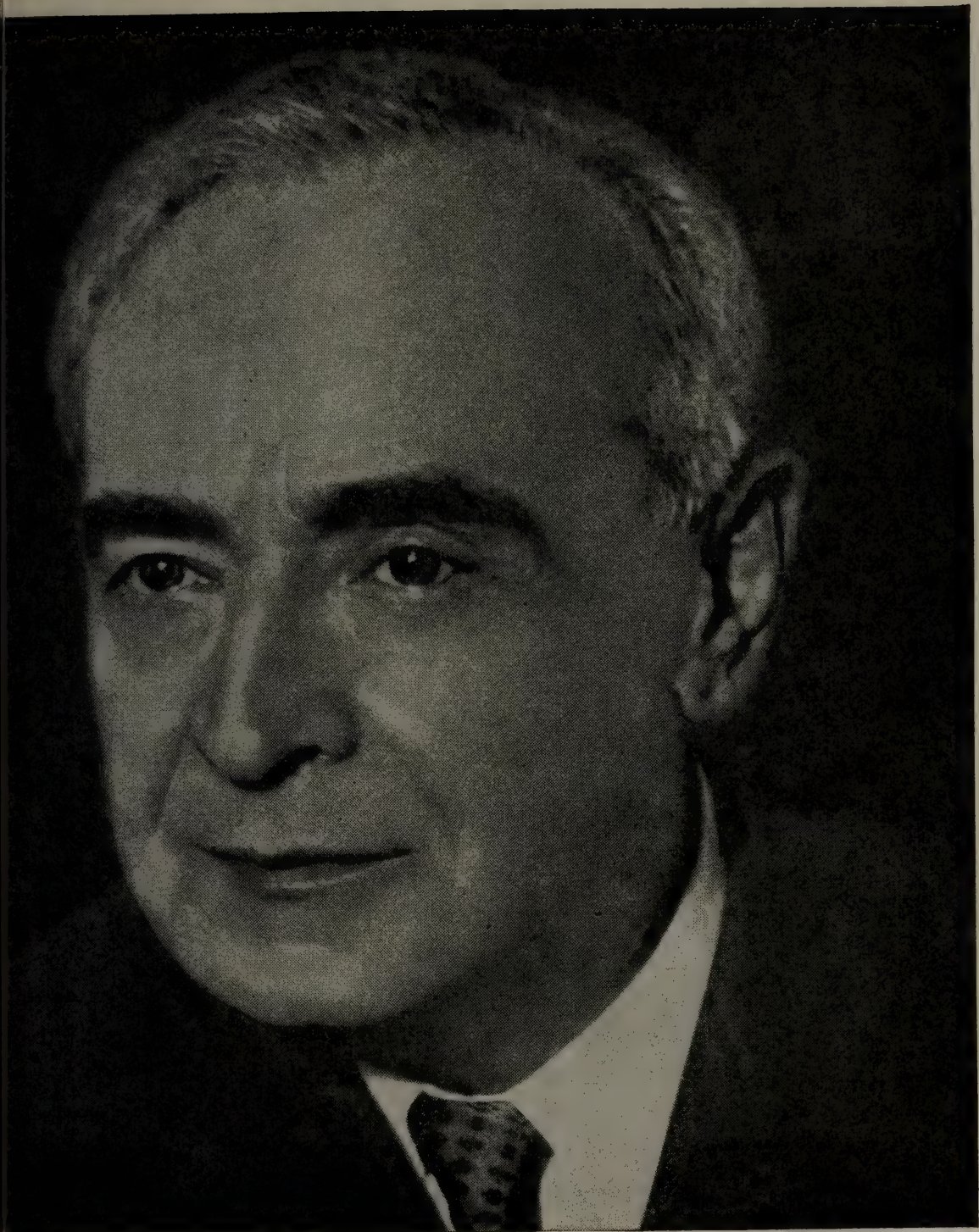
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1929-1930

BLOCH, ERNEST
 Schelomo
 CHADWICK, GEORGE W.
 Sinfonietta
 DUKELSKY, VLADIMIR
 *Symphony No. 2
 EICHHEIM, HENRY
 †Java; Burma (cond. by composer)
 FAIRCHILD, BLAIR
 *Chants Nègres
 GARDNER, SAMUEL
 *Broadway (cond. by composer)
 GRUENBERG, LOUIS
 †The Enchanted Isle
 †Jazz Suite

JOSTEN, WERNER
 *Jungle
 LOEFFLER, CHARLES MARTIN
 †Canticum Fratris Solis
 PISTON, WALTER
 *Suite for Orchestra (cond. by composer)
 WETZLER, HERMANN HANS
 †Symphonic Dance from "The Basque Venus," Op. 14 (cond. by Richard Burgin)

1930-1931

BEREZOWSKY, NICOLAI
 *Symphony No. 1 (cond. by composer)
 CHADWICK, GEORGE W.
 Noël, from Symphonic Sketches
 GRIFFES, CHARLES T.
 The Pleasure Dome of Kubla Khan
 HADLEY, HENRY
 Salome, Op. 55 (cond. by composer)
 †Streets of Peking (cond. by composer)

HANSON, HOWARD
 *Symphony No. 2
 HILL, EDWARD BURLINGAME
 *An Ode
 *Symphony No. 2
 MCKINLEY, CARL
 Masquerade (cond. by Henry Hadley)
 STEINERT, ALEXANDER LANG
 †Leggenda Sinfonica

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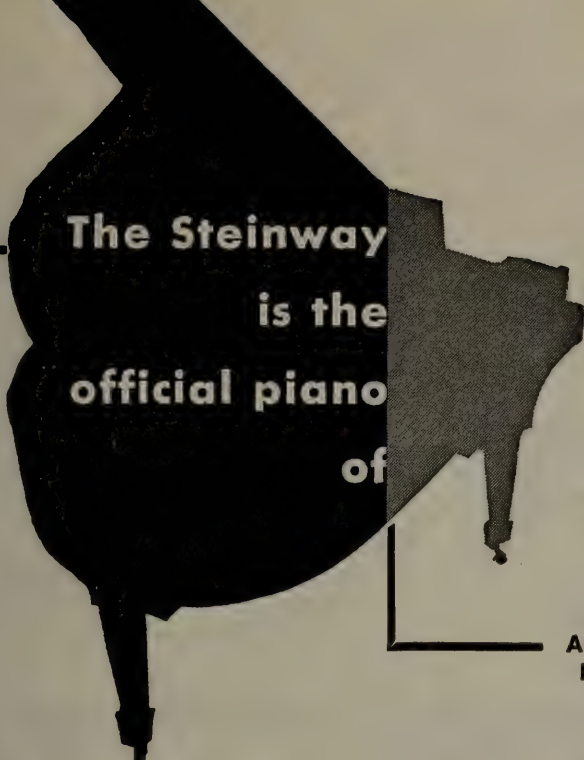
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New Jersey Symphony

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New York Philharmonic Symphony
Philadelphia Orchestra
Pittsburgh Symphony

Portland Symphony
Robin Hood Dell Concerts, Phila.
Rochester Symphony
St. Louis Symphony
San Antonio Symphony

Seattle Symphony
Stadium Concerts, N. Y. City
Syracuse Symphony
Vancouver Symphony

1931-1932

BEREZOWSKY, NICOLAI
 †Concerto for Violin (cond. by Richard Burgin)
 CARPENTER, JOHN ALDEN
 †Song of Faith
 COPLAND, AARON
 *Symphonic Ode
 DANIELS, MABEL
 Exultate Deo
 DUKELSKY, VLADIMIR
 *Epitaph
 GERSHWIN, GEORGE
 *Rhapsody No. 2

GRIFFES, CHARLES T.
 Poem for Flute and Orchestra (cond. by Chalmers Clifton)
 HILL, EDWARD BURLINGAME
 *Concertino for Piano
 LOEFFLER, CHARLES MARTIN
 La Mort de Tintagiles
 MORRIS, HAROLD
 *Concerto for Piano
 SOWERBY, LEO
 †Prairie
 TAYLOR, DEEMS
 Through the Looking-Glass

1932-1933

CARPENTER, JOHN ALDEN
 *Patterns for Orchestra with Piano
 CONVERSE, FREDERICK S.
 *Prophecy
 FOOTE, ARTHUR
 A Night Piece
 GRUENBERG, LOUIS
 *Symphony No. 1

HILL, EDWARD BURLINGAME
 †Sinfonietta
 JAMES, PHILIP
 †Station WGZBX (cond. by Albert Stoessel)
 LOEFFLER, CHARLES MARTIN
 †Evocation
 MACDOWELL, EDWARD
 Hamlet; Ophelia

1933-1934

BEREZOWSKY, NICOLAI
 *Symphony No. 2
 HARRIS, ROY
 *Symphony, 1933
 PISTON, WALTER
 †Concerto for Orchestra (cond. by composer)

THOMPSON, RANDALL
 †Symphony No. 2
 WHITHORNE, EMERSON
 *Moon Trail

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1934-1935

BEREZOWSKY, NICOLAI
 *Concerto Lirico for Violoncello
 CONVERSE, FREDERICK S.
 *American Sketches
 EICHHEIM, HENRY
 †Bali (cond. by composer)

FOOTE, GEORGE
 †Variations on a Pious Theme
 SMITH, DAVID STANLEY
 *Epic Poem (cond. by composer)
 STEINERT, ALEXANDER
 *Concerto Sinfonico for Piano

1935-1936

CARPENTER, JOHN ALDEN
 †Danza
 HARRIS, ROY
 *Symphony No. 2 (cond. by Richard Burgin)

HILL, EDWARD BURLINGAME
 †Sinfonietta for String Orchestra
 WILMAN, ALLAN ARTHUR
 *Solitude

1936-1937

BEREZOWSKY, NICOLAI
 †Symphony No. 3 (cond. by composer)
 DANIELS, MABEL
 Deep Forest
 JOSTEN, WERNER
 *Symphony in F (cond. by composer)

MACDOWELL, EDWARD
 Concerto No. 2 for Piano
 SOWERBY, LEO
 *Concerto No. 2 for Piano

1937-1938

HADLEY, HENRY
 Andante from Symphony No. 3
 HILL, EDWARD BURLINGAME
 *Symphony No. 3

PISTON, WALTER
 *Symphony No. 1 (cond. by composer)
 SOWERBY, LEO
 *Concerto in C major for Organ



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1938-1939

BEREZOWSKY, NICOLAI

*Toccata, Variations, and Finale for
String Quartet and Orchestra

BLOCH, ERNEST

†Helvetia (cond. by composer)

†Macbeth, Two Symphonic Interludes
(cond. by composer)

CARPENTER, JOHN ALDEN

†Concerto for Violin

COPLAND, AARON

†El Salón México

DUKELSKY, VLADIMIR

*Dédicaces for Piano and Orchestra
with Soprano obbligato

GRUENBERG, LOUIS

The Daniel Jazz

HARRIS, ROY

*Symphony No. 3

HILL, EDWARD BURLINGAME

*Concerto for Violin

LANGENDOEN, JAKOBUS

†Improvisations for Orchestra (cond.
by Richard Burgin)

READ, GARDNER

†Suite for String Orchestra

SCHUMAN, WILLIAM

†Symphony No. 2

SMITH, DAVID STANLEY

*Symphony No. 4 (cond. by com-
poser)

1939-1940

BLOCH, ERNEST

†Concerto for Violin

FOOTE, GEORGE

*In Praise of Winter

GERSHWIN, GEORGE

Concerto in F

HANSON, HOWARD

†Symphony No. 3 (cond. by composer)

HILL, EDWARD BURLINGAME

*Concertino for String Orchestra

KOUTZEN, BORIS

†Concerto for Five Solo Instruments
and String Orchestra

MCDONALD, HARL

*San Juan Capistrano

PISTON, WALTER

Concertino for Piano

SCHUMAN, WILLIAM

*American Festival Overture



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1940-1941

BARBER, SAMUEL

- †Essay for Orchestra No. 1
- †Overture to "The School for Scandal"
- †Concerto for Violin and Orchestra

COPLAND, AARON

- †Quiet City

HARRIS, ROY

- †Folk-Song Symphony

PISTON, WALTER

- †Concerto for Violin (cond. by Richard Burgin)

SHEPHERD, ARTHUR

- †Symphony No. 2 (cond. by composer)

1941-1942

BEREZOWSKY, NICOLAI

- †Concerto for Viola

CHADWICK, GEORGE W.

- Melpomene (cond. by Richard Burgin)

COPLAND, AARON

- †Suite from "Billy the Kid" (cond. by Richard Burgin)

LEVANT, OSCAR

- †Dirge (cond. by Burgin)

- †Overture 1912 (cond. by Richard Burgin)

PISTON, WALTER

- Sinfonietta (cond. by Richard Burgin)

SCHUMAN, WILLIAM

- *Symphony No. 3

1942-1943

BENNETT, ROBERT RUSSELL

- †Sights and Sounds (cond. by Richard Burgin)

COPLAND, AARON

- †A Lincoln Portrait

DUBENSKY, ARCADY

- *Prelude and Fugue

DUKELSKY, VLADIMIR

- *Violin Concerto in G minor (cond. by Richard Burgin)

HARRIS, ROY

- *Symphony No. 5

JACOBI, FREDERICK

- †Ode

SCHUMAN, WILLIAM

- *A Free Song

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1943-1944

BARBER, SAMUEL

†Commando March

*Symphony Dedicated to the Army Air Forces

BEREZOWSKY, NICOLAI

*Symphony No. 4 (cond. by composer)

BERNSTEIN, LEONARD

†Jeremiah (cond. by composer)

CRESTON, PAUL

†Frontiers (cond. by André Kostelanetz)

†Pastorale and Tarantella (cond. by Vladimir Golschmann)

FOSS, LUKAS

*The Prairie. Oct. 15

GERSHWIN, GEORGE

†Porgy and Bess, A Symphonic Picture for Orch. Arr. by Robert Russell Bennett (cond. by Richard Burgin)

HANSON, HOWARD

*Symphony No. 4 (cond. by composer)

HARRIS, ROY

*Symphony No. 6

PISTON, WALTER

†Prelude and Allegro for Organ and Strings (cond. by G. Wallace Woodworth)

†Symphony No. 2

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*Symphony No. 2 (cond. by composer)

SCHUMAN, WILLIAM

*Symphony for Strings

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1944-1945

CRESTON, PAUL
Symphony, No. 2 (cond. by Richard Burgin)
DIAMOND, DAVID
*Symphony No. 2
GOULD, MORTON
†"Spirituals" for String Choir and Orchestra (cond. by Dmitri Mitropoulos)
HILL, EDWARD BURLINGAME
*Music for English Horn and Orchestra

SCHUMAN, WILLIAM
†Prayer in Time of War
STILL, WILLIAM GRANT
†In Memoriam: The Colored Soldiers Who Died for Democracy (cond. by George Szell)
THOMPSON, RANDALL
*The Testament of Freedom

1945-1946

BARBER, SAMUEL
*Concerto for Violoncello
COPLAND, AARON
†Suite from the Ballet, "Appalachian Spring"
†Danzon Cubano (cond. by Leonard Bernstein)
COWELL, HENRY
†Hymn and Fuguing Tune
DIAMOND, DAVID
Rounds for String Orchestra

DUKELSKY, VLADIMIR
*Violoncello Concerto
GOULD, MORTON
†"Harvest" for Harp, Vibraphone and Strings (cond. by composer)
†Concerto for Orchestra (cond. by composer)
MENOTTI, GIAN CARLO
*Piano Concerto (cond. by Richard Burgin)
†Two Interludes from "The Island Gods"

1946-1947

COPLAND, AARON
*Symphony No. 3
FOSS, LUKAS
*The Song of Songs
HAIEFF, ALEXEI
†Divertimento (cond. by Richard Burgin)

HANSON, HOWARD
Serenade for Flute, Harp, and Strings
HARRIS, ROY
*"Celebration," Variations on a Theme by Howard Hanson



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1947-1948

BARBER, SAMUEL

*"Knoxville; Summer of 1915," for Soprano and Orchestra

COWELL, HENRY

*Short Symphony (No. 4) (cond. by Richard Burgin)

DIAMOND, DAVID

*Symphony No. 4 (cond. by Leonard Bernstein)

IVES, CHARLES

"Three Places in New England," An Orchestral Set (cond. by Richard Burgin)

PISTON, WALTER

*Symphony No. 3

SHAPERO, HAROLD

*Symphony (for Classical Orchestra) (cond. by Leonard Bernstein)

1948-1949

FINE, IRVING

*Toccata Concertante

FOSS, LUKAS

*Recordare

HANSON, HOWARD

*Concerto for Piano (cond. by composer)

SOWERBY, LEO

*Symphony

RECORDINGS

COPLAND, AARON

Appalachian Spring. Victor M-1046

A Lincoln Portrait. Victor M-1088

El Salon Mexico. Victor M-546

FOOTE, ARTHUR

Suite for Strings. Victor M-962

HANSON, HOWARD

Serenade for Flute, Harp and Strings (to be released)

Symphony No. 3. Victor M-1170

HARRIS, ROY

Symphony, 1933. Columbia M-191

Symphony No. 3. Victor M-651

PISTON, WALTER

Prelude and Allegro for Organ and Strings. Victor 11-9262

SOUSA, JOHN PHILIP

The Stars and Stripes Forever. Victor 18-0053

Semper Fidelis. Victor 18-0053

THOMPSON, RANDALL

The Testament of Freedom. Victor M-1054

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SYMPHONY NO. 3

By ROY HARRIS

Born in Lincoln County, Oklahoma, February 12, 1898

Roy Harris composed his Third Symphony during the autumn of 1938, and completed the proofreading in January, 1939. The first performance was at these concerts, February 24, 1939, and repeated October 27, 1939. It was performed at a special concert of American music, October 6, 1939, and repeated December 26, 1941.

The Symphony is scored for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, vibraphone, cymbals, triangle, and strings.

THE Symphony is a continuous work in one movement, of about sixteen minutes' duration. The composer has provided, instead of a long prose analysis, the following structural outline of his score:

SECTION I. Tragic — low string sonorities.

SECTION II. Lyric — strings, horns, wood winds.

SECTION III. Pastoral — emphasizing wood-wind color.

SECTION IV. Fugue — dramatic.

A. Brass — percussion predominating

B. { Canonic development of Section II material constituting background for
{ further development of Fugue

C. Brass climax. Rhythmic motif derived from Fugue subject

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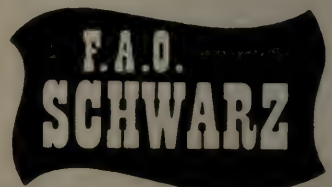
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SECTION V. Dramatic — Tragic.

Restatement of Violin Theme Section I. *Tutti* strings in canon with *tutti* wood winds


Brass and percussion develops rhythmic motif from climax of Section IV

Materials:

1. Melodic Contours — Diatonic — Polytonal.
2. Harmonic Textures — Consonance — Polytonal.

Since the music of Roy Harris was first heard at the Boston Symphony concerts with the first performance of his "Symphony: 1933," on January 26, 1934, this composer has written music of interest, and he has not lacked performances. The Second Symphony, composed in 1934, was performed at these concerts February 28, 1936, Richard Burgin conducting. The Fourth (*Folk Song*) Symphony was performed by this Orchestra February 21, 1941, his Fifth Symphony, February 26, 1943, Symphony No. 6, April 14, 1944. Each of the symphonies except the Fourth has had its first performance by this Orchestra, which also introduced *Celebration*, Variations on a Theme by Howard Hanson, October 25, 1946.





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MUSIC FOR ENGLISH HORN AND ORCHESTRA, *Op. 50*

By EDWARD BURLINGAME HILL

Born in Cambridge, Massachusetts, September 9, 1872

Edward Burlingame Hill composed this piece between April and October, 1943. It had its first performance March 2, 1945.

The accompanying orchestra consists of two flutes, two oboes, two clarinets and bass clarinet, one bassoon, four horns, timpani, snare drum, triangle, piano and strings.

The music bears the dedication to Louis Speyer.

IN composing his "Music for English Horn," Mr. Hill confesses to being "intimidated" by the "classic examples of the expressive treatment of that nostalgic instrument." But he writes: "The expressive personalities of wind instruments have always held a peculiar appeal to me. Hence I have composed sonatas for flute and piano, clarinet and piano, two sonatas for two unaccompanied clarinets, as well as a sextet for wind instruments and piano.

"'Music for English Horn and Orchestra' is of the simplest structure, consisting of two sections separated by a contrasting episode. As befits a piece for a solo wind instrument, the orchestral accompaniment is restrained, employing no trombones or tuba, but utilizing the piano as a background."

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Mr. Hill's long associations with Harvard College, as Professor of Music, extend to his antecedents. His father, Henry Barker Hill, was a professor of chemistry there, and his grandfather, Thomas Hill, was President of the University (1862-68). Edward Burlingame Hill graduated from Harvard in 1894. His teachers in music were John Knowles Paine (at Harvard), George W. Chadwick, Arthur Whiting, and Charles Marie Widor. He is the author of the book "Modern French Music."

The following works of the composer have been played by this Orchestra:

| | |
|--------------------|--|
| 1916, March 24. | "The Parting of Lancelot and Guinevere," Symphonic Poem. |
| 1919, March 28. | "Stevensoniana" (First Suite). |
| 1920, October 29. | "The Fall of the House of Usher," Poem. |
| 1922, February 24. | Waltzes for Orchestra. |
| 1924, March 21. | "Stevensoniana" (Second Suite). |
| 1924, December 19. | Scherzo for Two Pianos and Orchestra. (Messrs. Maier and Pattison.) |
| 1927, April 1. | "Lilacs," Poem for Orchestra. |
| 1928, March 30. | Symphony in B-flat major, No. 1. |
| 1930, May 2. | "Lilacs." |
| 1930, October 17. | An Ode (Poem by Robert Hillyer). (Composed for the Fiftieth Anniversary of the Orchestra.) |



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| 1931, February 27. | Symphony in C major, No. 2. |
| 1932, April 25. | Concertino for Piano and Orchestra. (Soloist, Jesús María Sanromá.) |
| 1933, March 10. | Sinfonietta, in one movement. |
| 1934, March 9. | Concertino for Piano and Orchestra. (Soloist, Mr. Sanromá.) |
| 1935, November 29. | "Lilacs." |
| 1936, April 17. | Sinfonietta for String Orchestra. (In three movements.) |
| 1937, December 3. | Symphony No. 3, in G major. (First performances.) |
| 1938, November 11. | Violin Concerto, <i>Op.</i> 38. (Soloist, Ruth Posselt.) (First performances.) |
| 1940, April 19. | Concertino for String Orchestra. (First performances.) |
| 1942, April 17. | "Lilacs." |
| 1943, February 26. | Symphony No. 1. |

Other works of Mr. Hill include:

- 1907. "Nuns of the Perpetual Adoration," for Women's Voices and Orchestra.
- 1925. Sonata for Clarinet and Piano.
Sonata for Flute and Piano.
- 1929-1936. Jazz Studies for Two Pianos.
- 1934. Sextet for Wind Instruments in B-flat.
- 1935. String Quartet in C major.
- 1937. Quartet for Piano and Strings in A major.
- 1938. Sonata for Two Clarinets (unaccompanied).
"The Flute," Poem for Orchestra (after Marcel Schwob).

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"A LINCOLN PORTRAIT"

By AARON COPLAND

Born in Brooklyn, N.Y., November 14, 1900

Aaron Copland composed "A Lincoln Portrait" in 1942 at the suggestion of Andre Kostelanetz, to whom the score is dedicated and who conducted its first performance at a Pension Fund concert of the Cincinnati Symphony Orchestra in Cincinnati, May 14, 1942. It was performed at the Boston Symphony concerts April 9, 1943 (Speaker—Will Geer).

The orchestration calls for wood winds in twos, four horns, three trumpets, three trombones, tuba, percussion, harp and strings.

"IN THE weeks that followed our entrance into the war," Mr. Andre Kostelanetz has written, "I gave a great deal of thought to the manner in which music could be employed to mirror the magnificent spirit of our country.

"The greatness of a nation is expressed through its people and those people who have achieved greatness are the logical subjects for a series of musical portraits.

'I discussed the idea with three of our leading composers and the result was 'A Lincoln Portrait' by Aaron Copland, the 'Portrait for

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"The qualities of courage, dignity, strength, simplicity and humor which are so characteristic of the American people are well represented in these three outstanding Americans."

Mr. Copland explains that he had first thought of choosing for his musical portrait Walt Whitman, "the patron poet of all American composers," but that he was persuaded by Mr. Kostelanetz to decide upon a statesman instead of a literary figure. "From that moment on, the choice of Lincoln as my subject seemed inevitable."

"In discussing my choice with Virgil Thomson, he amiably pointed out that no composer could possibly hope to match in musical terms the stature of so eminent a figure as that of Lincoln. Of course, he was quite right. But secretly I was hoping to avoid the difficulty by doing a portrait in which the sitter himself might speak. With the voice of Lincoln to help me I was ready to risk the impossible.

"The letters and speeches of Lincoln supplied the text. It was comparatively a simple matter to choose a few excerpts that seemed par-



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ticularly apposite to our own situation today. I avoided the temptation to use only well-known passages, permitting myself the luxury of quoting only once from a world-famous speech. The order and arrangement of the selections are my own.

"The first sketches were made in February and the portrait finished on April 16th. The orchestration was completed a few weeks later.

"I worked with musical materials of my own, with the exception of two songs of the period: the famous 'Camptown Races' and a ballad that was first published in 1840 under the title 'The Pesky Sarpent' but is better known today as 'Springfield Mountain.' In neither case is the treatment a literal one. The tunes are used freely, in the manner of my use of cowboy songs in Billy the Kid.

"The composition is roughly divided into three main sections. In the opening section I wanted to suggest something of the mysterious sense of fatality that surrounds Lincoln's personality. Also, near the end of that section, something of his gentleness and simplicity of spirit. The quick middle section briefly sketches in the background of the times he lived in. This merges into the concluding section where my sole purpose was to draw a simple but impressive frame about the words of Lincoln himself."

The text of "A Lincoln Portrait" is as follows:



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"Fellow citizens, we cannot escape history."

That is what he said,

That is what Abraham Lincoln said:

"Fellow citizens, we cannot escape history. We of this Congress and this administration will be remembered in spite of ourselves. No personal significance or insignificance can spare one or another of us. The fiery trial through which we pass will light us down, in honor or dishonor, to the latest generation. We — even we here — hold the power and bear the responsibility."

He was born in Kentucky, raised in Indiana, and lived in Illinois.

And this is what he said:

This is what Abe Lincoln said:

"The dogmas of the quiet past are inadequate to the stormy present. The occasion is piled high with difficulty, and we must rise with the occasion. As our case is new, so must we think anew and act anew. We must disenthrall ourselves, then we shall save our country."

When standing erect he was six feet four inches tall.

And this is what he said:

He said:

"It is the eternal struggle between two principles — right and wrong throughout the world. . . . It is the same spirit that says, 'You toil and work and earn bread and I'll eat it.' No matter in what

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SERGE KOUSSEVITZKY
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[628]

shape it comes, whether from the mouth of a king who bestrides the people of his own nation and lives by the fruit of their labor, or from one race of men as an apology for enslaving another race, it is the same tyrannical principle."

Lincoln was a quiet man.

Abe Lincoln was a quiet and a melancholy man.

But when he spoke of democracy,

This is what he said:

He said:

"As I would not be a slave, so I would not be a master. This expresses my idea of democracy. Whatever differs from this, to the extent of the difference, is no democracy."

Abraham Lincoln, sixteenth President of these United States, is loved by all his countrymen,

For on the battlefield at Gettysburg, this is what he said:

He said:

"... that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion: that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth."

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SATURDAY EVENING, JANUARY 22, at 8:30 o'clock

THOR JOHNSON *Conducting*

MOZART.....Symphony in D major, "Haffner" (K. 385)

- I. Allegro con spirito
- II. Andante
- III. Menuetto
- IV. Finale: Presto

VAUGHAN WILLIAMS....."Job" — A Masque for Dancing

- I. Introduction, Pastoral Dance, Satan's Appeal to God, Saraband of the Sons of God
- II. Satan's Dance of Triumph
- III. Minuet of the Sons and Daughters of Job
- IV. Job's Dream, Dance of Plague, Pestilence, Famine and Battle
- V. Dance of Job's Comforters, Elihu's Dance of Youth and Beauty, Pavane of the Sons of Morning

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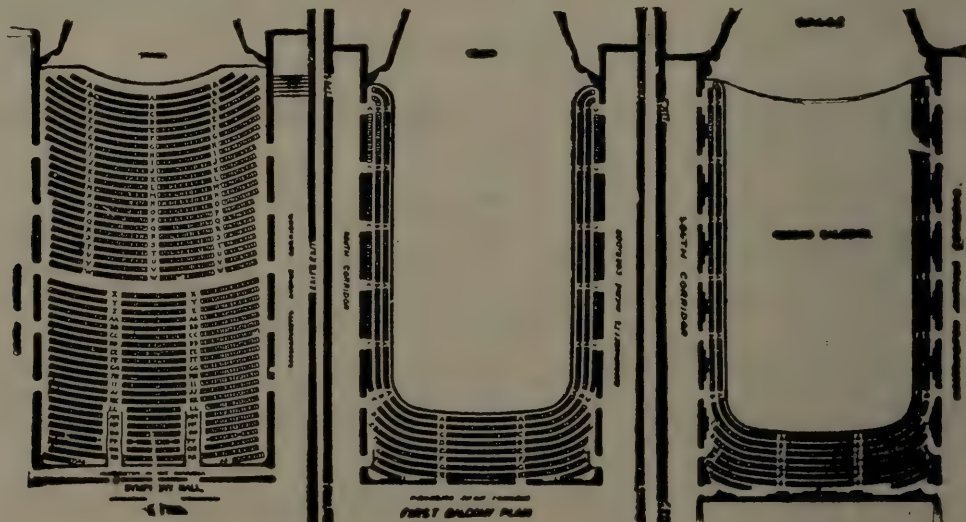
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SIXTY-EIGHTH SEASON, 1948-1949

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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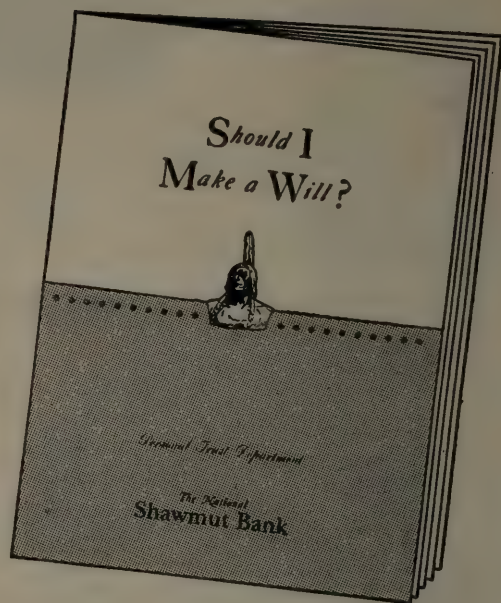
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• • •

ANNIVERSARY ALBUM OF DOUBLE BASS RECORDS

An album of double bass recordings by Serge Koussevitzky is about to be issued. The recordings were made for RCA Victor in 1929 when Dr. Koussevitzky played for the last time the instrument by which he first won fame. The collection consists of the Andante from Koussevitzky's own Double Bass Concerto, his *Chanson Triste* and *Valse Miniature*, a Largo by Eccles and a Wiegenlied by Laska. A few copies of the Eccles number and the *Chanson Triste* were circulated twenty years ago, but the other recordings are to be released for the first time. Since the early days of electrical recording improvements in low frequency range through re-recording, fidelity by the use of Vinylite, and mechanical performance are such that Dr. Koussevitzky has been able to give his unqualified approval to the new pressings.

They will make possible a wide acquaintance with the beauties of an instrument otherwise virtually unknown in its solo possibilities, as played by an unexampled virtuoso of the double bass. The albums will be sold as souvenirs of the Twenty-fifth Anniversary season of Serge Koussevitzky as conductor of the Boston Symphony Orchestra. The proceeds will benefit the Koussevitzky Twenty-fifth Anniversary Fund of the Orchestra.

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At the age of seventeen, Serge Koussevitzky left the small town in Russia where he was born and presented himself at the school of the Moscow Philharmonic Society. By his own insistence (he had no money), he was admitted as a student of the double bass, the school orchestra being deficient in that section. Studying under Rambousek, he acquired an incredible mastery of the cumbersome instrument in an incredibly short period. Soon he was able to earn a living by playing in orchestras, and after six years he was already attracting attention as a soloist of the double bass. His instrument commanded a considerable part of the range of the violoncello and he played with the ease and subtlety of a 'cellist, despite the awkwardness of the double bass bow which is grasped fist-wise. But his instrument gave an especial color of its own to these tones and could likewise descend into richer depths with equal subtlety. While making recital tours he attracted the attention of Arthur Nikisch and played under that conductor as soloist with the Leipzig Gewandhaus Orchestra to the astonishment of the audiences which had never heard anything of the sort. It was in 1908 that he first took up the conductor's baton, but for years to come he did not neglect his bass.

In the midst of his second season as the Boston Symphony conductor (February 1926) he received an honorary degree from Brown University and responded by playing the double bass for the first time in this country. He gave his first public recital in Symphony Hall October 4, 1927, and another in Carnegie Hall in the ensuing season. He was described, not as the best living virtuoso of the double bass, but as the only one within memory who had developed the instrument into the highest realm of individual musicianship.

After 1929 Koussevitzky's arduous duties as conductor of the Boston Orchestra compelled him regretfully to lay aside the bass which to be played to his own satisfaction exacted many hours

of constant practice. Koussevitzky as a master artist of the double bass became from that moment a legend. At that time, however, he made several recordings for the Victor Company, and these alone preserve what may now almost be called a lost art.

. . .

ERNEST ANSERMET

A distinguished guest conductor from Switzerland will make his first appearance in Boston when Ernest Ansermet leads the Boston Symphony concerts of the coming week on Tuesday evening, Friday afternoon, and Saturday evening in Symphony Hall. M. Ansermet first came to this country as conductor of Diaghilev's Ballet Russe in 1915. For years he has conducted the *Orchestre de la Suisse Romande*, which he founded. He has conducted for a number of seasons in Buenos Aires, visiting cities of both the Americas, and last season appeared with several of our orchestras as guest. He will introduce to Boston a notable work by the Swiss composer, Frank Martin.

. . .

AMERICAN TALLY

By ARTHUR V. BERGER

New York Herald-Tribune,
January 16, 1949

The Boston Symphony Orchestra's program-books for its recent American Festival in Boston gave a chronology of the American works it has played in Serge Koussevitzky's regime, which is to end with his current and twenty-fifth season. Repeats or revivals are not recorded. No less than 188 items and sixty-five composers are listed. Breaking down the table, one finds that the most favored composers have had a very close race, since one work consistently separates the top five from one another. Yet, the order tallies remarkably with our unaided impression of the principles that have always guided Dr. Koussevitzky's choice. It would be surprising indeed if Copland were not first, with a score of twelve, since a very close association has maintained between him and the conductor from the start. Next we observe the outcome of an inevitable tie between the orchestra and another cultural monument of the Boston area, Harvard University, represented by Hill (11) and Piston (10). Allegiances to other Americans and to fellow Russian-born musicians are reflected in the next few figures: Bloch (9), Berezowsky (8) and Dukelsky and Harris (7 each).

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SATURDAY EVENING, JANUARY 22, at 8:30 o'clock

THOR JOHNSON *Conducting*

MOZART.....Symphony in D major, "Haffner" (K. 385)

- I. Allegro con spirito
- II. Andante
- III. Menuetto
- IV. Finale: Presto

VAUGHAN WILLIAMS....."Job" — A Masque for Dancing

- I. Introduction, Pastoral Dance, Satan's Appeal to God, Saraband of the Sons of God
- II. Satan's Dance of Triumph
- III. Minuet of the Sons and Daughters of Job
- IV. Job's Dream, Dance of Plague, Pestilence, Famine and Battle
- V. Dance of Job's Comforters, Elihu's Dance of Youth and Beauty, Pavane of the Sons of Morning

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THOR JOHNSON

THOR Johnson, who is the conductor of the Cincinnati Symphony Orchestra, was born in Wisconsin Rapids, Wisconsin, June 10, 1913, the son of the Rev. Herbert Bernhardt Johnson and the grandson of a Norwegian sea captain who had settled in that state. He grew up in Winston-Salem, North Carolina, and attended the University of North Carolina, winning his B. A. in music, and later a Master's degree in music at the University of Michigan. He was awarded the Beebe Foundation Scholarship in 1935 which allowed him two years in Europe. He studied at Salzburg with Felix Weingartner, Bruno Walter, and Nicolai Malko, and with Hermann Abendroth at the Leipzig Conservatory. Joining the faculty of the University of Michigan in 1938, he organized and conducted the Little Symphony of Ann Arbor. In the same summer he established and conducted the Asheville Mozart Festival. For two years he conducted the Grand Rapids Symphony and the May Festival of the University at Ann Arbor. The summers of 1940 and 1941 he spent at the Berkshire Music Center in the conducting class of Serge Koussevitzky. He enlisted in the Army in 1942, and at Fort Monmouth, New Jersey, organized and conducted soldier symphony orchestras, going to England with the American University Symphony Orchestra. Returning to civilian status, he was appointed in the autumn of 1947 to his present post in Cincinnati.



SYMPHONY IN D MAJOR ("HAFFNER"), K. No. 385

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was composed in July, 1782 (as a serenade), and shortly performed in Salzburg. The music in revised form was played at a concert given by Mozart in Vienna, March 22, 1783.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

"This symphony," wrote Philip Hale, "was played in Boston at concerts of the Orchestral Union, December 21, 1859, and May 1, 1861. No doubt there were earlier performances."

The first performance at the concerts of the Boston Symphony Orchestra was on January 10, 1885. There were later performances in 1909, 1916, 1923 (Bruno Walter conducting), 1926, January 20, 1933 (Albert Stoessel conducting), January 13, 1939 (Georges Enesco conducting), October 17, 1941, and December 21, 1945 (Fritz Reiner). Bruno Walter conducted it at a Tuesday concert, March 18, 1947.

SOMETIMES composers have by chance left a written record of their progress in the composing of a particular work, and the attendant circumstances. The information can be illuminating; in the case of the "Haffner" Symphony, as referred to in Mozart's letters to his father, it is astonishing. This important score, which succeeding generations have cherished as a little masterpiece in its kind, would appear to have been the merest routine "job," undertaken grudgingly in a few hasty hours between more important matters.

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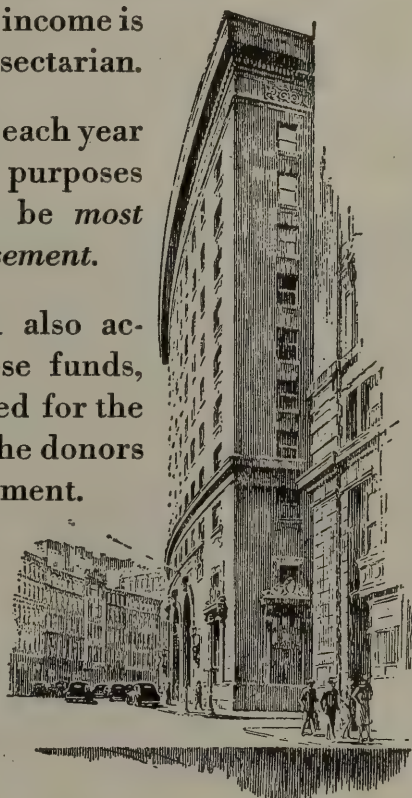
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The "Haffner" Symphony is quite distinct from the Haffner Serenade, which was written six years before (1776) at Salzburg. Sigmund Haffner, a prosperous merchant and *Burgermeister* of the town, had commissioned the Serenade from the twenty-year-old Mozart for the wedding of his daughter, Elizabeth. In July, 1782, Mozart in Vienna received from his father an urgent order for a new serenade to be hastily composed and dispatched to Salzburg for some festivity at the Haffner mansion. The commission was inconvenient. He was in the midst of re-arranging for wind instruments his latest opera, "*Die Entführung aus dem Serail*," which had been mounted on July 16. He was distracted, too, by the immediate prospect of his marriage with Constanze Weber. The domestic situation of Constanze had become impossible for her. Mozart's father still withheld his consent. Mozart, aware of his family's obligations to the Haffners, anxious at the moment, no doubt, to propitiate his father, agreed to provide the required music. He wrote under date of July 20:

"I have certainly enough to do, for by Sunday week my opera must be arranged for wind instruments, or someone else will get the start of me, and reap the profits; and now I have to write a new symphony [serenade]! How will it be possible! You would not believe how difficult it is to arrange a work like this for harmony, so that it may



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preserve its effects, and yet be suitable for wind instruments. Well, I must give up my nights to it, for it cannot be done any other way; and to you, my dear father, they shall be devoted. You shall certainly receive something every post-day, and I will work as quickly as possible, short of sacrificing good writing to haste."

Just a week later he had only the opening *allegro* ready:

"You will make a wry face when you see only the first *allegro*; but it could not be helped, for I was called upon to compose a *Nacht Musique* in great haste — but only for wind instruments, or else I could have used it for you. On Wednesday, the 31st, I will send the two minuets, the *andante*, and the last movement; if I can I will send a march also; if not, you must take that belonging to the Haffner music, which is very little known. I have written it in D, because you prefer it."

Another letter in the promised four days asked for further grace — the composer, with all his alacrity, was incapable of writing inferior music:

"You see that my will is good, but if one cannot do a thing — why one cannot! I cannot slur over anything,* so it will be next post-day before I can send you the whole symphony. I could have sent you the

*"Sie sehen dass der Willen gut ist; allein wenn man nicht kann, so kann man nicht! — Ich mag nichts hinschmieren."

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last number, but I would rather send all together — that way the postage is less; extra postage has already cost me three gulden."

Mozart was as good as his word. One week later, a bridegroom of three days, he dispatched the last item in fulfillment of his order: a new march movement. "I hope it will arrive in good time," he wrote (August 7), "and that you will find it to your taste."

Needing a new symphony for a concert which he gave in Vienna the following February, he thought of the serenade he had written for Salzburg five months before. He could easily transform it into a symphony by dropping the march and additional minuet, and adding two flutes and two clarinets to the opening movement and finale. He reveals to us in his acknowledgment of the score, which his father sent him on request, that its writing must indeed have been as casual as the summer correspondence had implied: "The new Haffner Symphony has quite astonished me, for I did not remember a word of it [*ich wusste kein Wort mehr davon*'], and it must be very effective."

The concert of March 22, 1783, is a commentary upon the custom of the period. It included, besides this symphony, two concertos in which the composer played, a Sinfonia Concertante, a symphony *finale*, an improvisation by Mozart, and, interspersed, four arias by various singers.

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JOB: A MASQUE FOR DANCING

FOUNDED ON BLAKE'S "ILLUSTRATIONS OF THE BOOK OF JOB"

By RALPH VAUGHAN WILLIAMS

Born at Down Amprey, England, October 12, 1872

The music of "Job" was first performed in concert form at the Norwich (England) Festival of 1930. The first stage performance was given by the Camargo Society at the Cambridge Theatre, London, in July, 1931, with the choreography by Ninette de Valois, setting and costumes by Gwendolen Raverat. Constant Lambert conducted. The first danced performance in America was at the Lewisohn Stadium in New York, August 24-26, 1931, by the Denishawn Dancers, including Ruth St. Denis and Ted Shawn. Hans Lange conducted. The first concert performance in this country was by the Philharmonic-Symphony Society of New York, John Barbirolli, conductor, November 26, 1936. The complete work was introduced to Boston at these concerts January 25, 1946, Sir Adrian Boult conducting.

"Job" is scored for three flutes, piccolo and bass flute, two oboes and English horn, two clarinets and bass clarinet, E-flat saxophone, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, two harps, organ, timpani, percussion (side drum, triangle, bass drum, cymbals, xylophone, glockenspiel, tam-tam), and strings.

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GEOFFREY KEYNES, a specialist in William Blake, visualized that artist's series of engravings on the Book of Job as a subject for danced presentation. Together with Gwendolen Raverat, who designed the scenery and costumes, he drew up a scenario in nine scenes. To this Ninette de Valois contributed "an appropriate choreography in which Blake's static figures were, so to speak, dissolved into movements." Vaughan Williams provided music for the project, and called it a "masque for dancing." "His description of the work as 'a masque' has been called incorrect," so Lawrence Gilman pointed out in his notes for the New York Philharmonic performance, "but it is at least suggestive, and the basic designs of the music are the dance forms which belong to the period when the masque flourished in England. Thus there are a 'Saraband of the Sons of God,' a 'Minuet of the Sons of Job and their Wives,' a 'Pavane and Galliard of the Sons of the Morning.'" The annotator of the B. B. C. programs remarks that "although set in nine scenes, the last of which is an epilogue, the music is not actually divided as that suggests; a number of characteristic themes lend it something of symphonic connection, which make it more appropriate for concert performance than a good deal of music originally devised for ballets. Nor are the names



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of traditional dance movements used in it meant to suggest the old-world dances for which such music was once composed; something more in the character of English folk-dances is what the composer had in mind. In that way, the work is much more closely akin to the old English masque of the seventeenth century than to such ballets as Diaghilev and his troupe accustomed us. Its subject is, however, more serious."

The nine scenes are here reduced to five by the condensation of the last five into one.

SCENE I

"Hast thou considered my servant Job?"

INTRODUCTION (*Largo sostenuto*)

Job and his family are sitting in quiet contentment surrounded by flocks and herds, as in Blake's Illustration I. Shepherds and husband-men cross the stage and pay Job homage. Everyone kneels. Angels appear at the side of the stage. All go off except Job and his wife.

PASTORAL DANCE OF JOB'S SONS AND DAUGHTERS (*Allegro piacevole*)

Satan enters and appeals to God. Heaven gradually opens and displays God sitting in majesty, surrounded by the Sons of God (as in Blake's second engraving). The line of Angels stretches from Earth to Heaven.

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SARABAND OF THE SONS OF GOD (*Andante con moto*)

Introduced by sustained *pianissimo* chords, with rising arpeggios.

All bow down in adoration. God arises in his majesty and beckons to Satan. Satan steps forward at God's command. A light falls on Job. God regards him with affection and says to Satan, "Hast thou considered my servant Job?" Satan says, "Put forth thy hand now and touch all that he hath, and he will curse thee to thy face." God says, "All that he hath is in thy power." Satan departs. The dance of homage begins again. God leaves his throne. The stage darkens.

SCENE II

"And Satan went out from the presence of the Lord." (Blake V.)

SATAN'S DANCE OF TRIUMPH (*Presto*)

A diabolic "falling theme" (ff) is introduced over a bass pedal.

The stage gradually lightens. Heaven is empty, and God's throne vacant. Satan is alone. A light falls on him, standing at the bottom of the steps of Heaven. Satan ascends the steps. The hosts of Hell enter running, and kneel before him. Satan, in wild triumph, seats himself upon the throne of God.

SCENE III

"Then came a great wind and smote the four corners of the house and it fell upon the young men and they are dead." (Blake III.)

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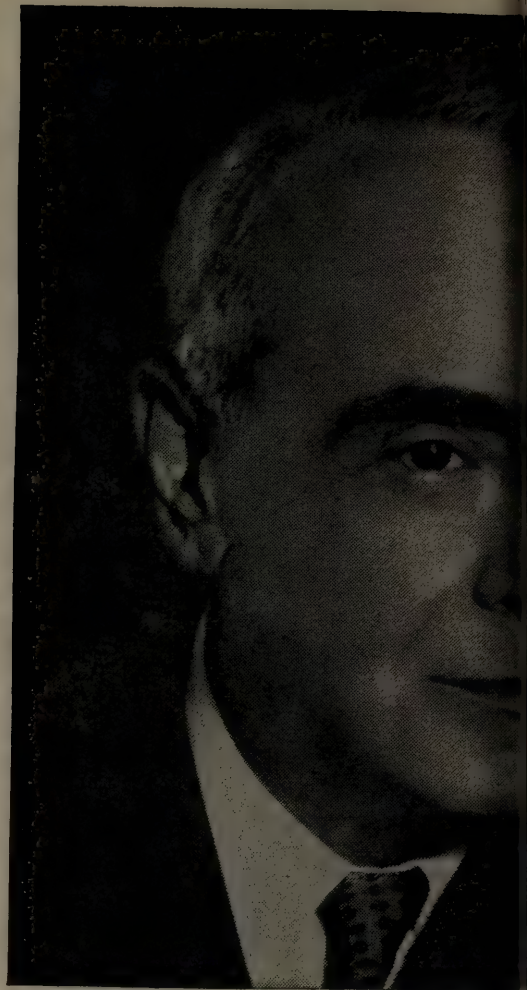
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MINUET OF THE SONS OF JOB AND THEIR WIVES (*Andante con moto*)

Beginning with a *pianissimo* theme for oboe and flutes.

Job's sons and their wives enter and dance. They hold golden wine-cups in their hands, which they clash. Satan enters from above. The dance stops suddenly. The dancers fall dead (Tableau as in Blake III).

SCENE IV

"In thoughts from the visions of the night . . . fear came upon me and trembling." (Blake VI.)

JOB'S DREAM (*Lento moderato — Allegro*)

The introduction is for strings, *pianissimo*.

Job is lying asleep. Job moves uneasily in his slumbers. Satan enters. He stands over the prostrate Job and calls up terrifying Visions of Plague, Pestilence, Famine, Murder, and Sudden Death, who posture before Job. (See Blake's terrific Illustration XI.) The dancers, headed by Satan, make a ring around Job. The vision gradually disappears. (Scene V follows without a break.)

SCENE V

"There came a Messenger." (Blake IV.)

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SCENE VI

"Behold, happy is the man whom God correcteth."

DANCE OF JOB'S COMFORTERS (*Andante doloroso*)

Introduced by the diabolic theme of Scene II, but for strings, *pizzicato*. The saxophone makes its appearance.

Satan introduces in turn Job's three Comforters (three wily hypocrites). Their dance is at first one of pretended sympathy, but develops into anger and reproach (Blake VII and X). Job stands and curses God — "Let the day perish wherein I was born" (Blake VIII). Heaven gradually becomes visible, showing mysterious figures, veiled and sinister, moving in a sort of parody of the Sons of God in Scene I. Heaven becomes brightly lighted, and the figures, throwing off their veils, display themselves as Satan enthroned, surrounded by the hosts of Hell. Satan stands. Job and his friends cower in terror. The vision gradually disappears.

(Scene VII follows without a break.)

SCENE VII

ELIHU'S DANCE OF YOUTH AND BEAUTY (*Andante tranquillo — Allegretto*)

Introduced by a violin cadenza.

Enter Elihu, a beautiful youth. "I am young, and ye are very old, wherefore I was afraid." (Blake XII.)

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PAVANE OF THE SONS OF THE MORNING (*Andante con moto*)
(Blake XIV.)

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Heaven gradually shines behind the stars. Dim figures are perceived, dancing a solemn dance. As Heaven grows lighter, they are seen to be the Sons of the Morning dancing before God's throne, "When the Morning Stars Sang Together, and all the Sons of God shouted for joy."

BLAKE'S ILLUSTRATIONS FOR THE BOOK OF JOB

By LAWRENCE GILMAN

(*New York Herald-Tribune* November 27, 1936)

WILLIAM BLAKE, the great English poet, mystic, and artist, who died in the same year as Beethoven, completed shortly before his death a series of stupendous illustrations for the Book of Job. In his lodgings on the first floor of No. 3, Fountain Court, Strand, where he suffered recurrent attacks of pain and prostration, Blake accom-

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plished his greatest work in creative art, the illustrations for the Book of Job. He had previously made a set of water-color drawings for his friend Thomas Butts (these are now owned by the Morgan Library). John Linnell, portrait and landscape painter, commissioned another set, and he proposed that Blake should make engravings of the subjects. According to Blake's title-page, the "Illustrations of the Book of Job, Invented and Engraved by William Blake," were published March 8, 1825. But that was only the date by which Blake had expected to finish them. Actually, they were not completed until later, and were issued in March, 1826. Blake died — singing, it is said — on August 12, 1827.

Only in a casual and occasional sense are these incomparable engravings to be regarded as illustrations of the Bible story of Job.

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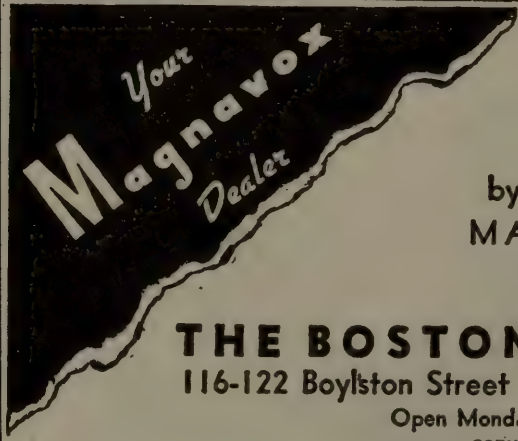


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Essentially, they form a separate and almost independent poem, a sort of cosmic parable, a sequence of mystical visions embodying Blake's philosophy and faith, and constituting one of the most significant and important of his symbolic utterances. The Bible narrative which they purport to illustrate provides scant assistance in discovering the beauty and insight, the pitiful and soaring vision which Blake has expressed; since for Blake the function of the illustrator was "to go behind his text to the original inspiration, and to set forth in design his own vision of what the Holy Spirit had said to the Hebrew poet" — which was akin to his belief that human beauty and goodness are nothing except as they are found in the self-annihilating rapture of the common life, the human way, which for him was God.

Gentle, strong, radiant, bold, the most original and audacious mind in the spiritual world of his time, one pictures him in his last straitened, glorious days as recounting this tale of human frailty, human courage, and human love, primarily, no doubt — it has been said — for his own pure joy, but probably also with a mysterious faith that it was for the redemption of his fellow-men. In those sublime and luminous clarifications, the illustrations to the Book of Job, Blake became "a voice making beautiful the wilderness, that he might exalt the lowly and bow down the proud."



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MUSIC AND THE SATANIC


By ERNEST NEWMAN

The Sunday Times, London, January 2, 1949

SPEAK of the Devil and he is sure to appear, for he is the most sociable of the Immortals; and once he has settled down with you it is difficult to get rid of him. Take my own case of late. For some weeks it was my agreeable duty to think about him in connection with the Don Juan saga. Then, for pure pleasure's sake, I turned to the brilliant dialectic of the scene in hell in "Man and Superman," where, as usual, the Devil talks better sense than anyone else, though Mr. Shaw, apparently, does not think so. Next I read that we are to have another broadcast of "Enoch Soames." Then I am invited to Sadler's Wells to see "Schwanda," with it most companionable of all operatic Devils.

And now, to crown all, I have received from the American publisher Mr. Alfred Knopf a copy of Thomas Mann's new novel, "Doctor Faustus," in the 25th chapter of which is an astounding dialogue, of quite Goethean power, between the Devil and the latest Faust, a fictitious modern German composer named Adrian Leverkühn. (I shall return to the book in more detail one of these days.) Manifestly

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Beelzebub does me the honour of desiring as much of my society as he can get just now; and I beg to assure him that no caller could be more welcome. I have always found him the most stimulating of company and the prince of conversationalists; and if I had a soul which I could flatter myself was worth his or anyone's purchase I should be delighted to have a friendly business talk on the subject with him.

So far as music is concerned the Devil is a modern creation, for only our subtly harmonic modern music can do him anything like justice. But to do that, of course, a composer must have something of the Devil in himself; it was for lack of this that César Franck painted so unconvincing a portrait of Satan in the "Beatitudes." Berlioz was the first to blaze this particular trail. He was a greater portent than the historians have yet recognised. Before him, most of the greatest achievements of music had been in the sphere of the ethical, or at a very short remove from it. Berlioz had nothing whatever of the northern ethical in his musical make-up. As I have pointed out on previous occasions, he was primarily a southern *visuel*; he had the keenest of eyes for the shapes and colours of things in his field of vision, and he painted what he saw and delighted in. He could call a "sacred trilogy" the "Childhood of Christ," for example, without feeling the smallest interest



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in the religious aspect of the subject; what fascinated him were the human figures and the local backgrounds against which they stood defined. So it was again with the great Requiem Mass; at the slightest hint of encouragement in the text, or, indeed, without any that is immediately perceptible to us, he abandons the ethical to concentrate on an apocalyptic visual image.

Shocked critics in the 19th century censured him for what they called his excessive realism; and even today people who ought to know better screw their mouths into a patient smile, as at a child whom grown-ups feel they must indulge for a moment in his funny little whimsies, when they listen to such movements as the orgy of brigands in "Harold in Italy." Why it should be any more beneath the dignity of art to paint the orgies of brigands in the Abruzzi than to paint the ecstasies of angels in heaven I have never been able to understand. At any rate Berlioz, when describing his brigands, was painting creatures he had seen; while I have yet to meet with a composer with any first-hand acquaintance with angels in their natural habitat. All the musicians can do with these is to perform variant after variant on a few conventional and now worked-out formulae; Berlioz's brigands have at least a musical life entirely their own and his.

Music had to be emancipated from its age-long thralldom to the

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celestial before it could tackle successfully the no less interesting infernal. The old way of dealing musically with the Devil was to treat him, as Weber does in the Wolf's Glen scene in "Der Freischütz" as merely the wicked reverse side of the virtuous. Berlioz saw him as he is and takes the sympathetic interest in him that so great a power deserves — the final scene of the "Damnation of Faust" was only a momentary concession to convention.

His Mephistopheles and the witches of the last movement of the Fantastique are not simply the unlit side of the good but evil shining by its own light. Since Berlioz's day the satanic has come more and more into its own in music. In vain did Luther cry out against the Devil having all the best tunes to himself: most modern composers write better music for their sinners than for their saints, a reflection which may have occurred the other evening to others besides myself as they listened to the broadcast of Liszt's "Christus" and then remembered his Mephisto Waltz. Ormuzd seems to have had his day in music, and what a glorious day it has been! Ahriman is now due for an innings. I should like to live to see the day when the right music is found for that tremendous talk between the Devil and Adrian Leverkühn.



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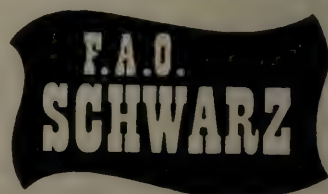
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ENTR'ACTE
AMERICA OF AGE
By VIRGIL THOMSON

(Quoted from the New York Herald-Tribune, October 31, 1948)

BERNARD SHAW once described a well-to-do English family as (I quote from memory) "simple people, easily satisfied with the best of everything." The American musical public is rather like that. We consume huge quantities of music; and our standards of quality, judged by what we actually get and take, are the highest, generally speaking, now effective anywhere in the world. The way an orchestra should be able to play is recognized universally, I think, to be the way the best American orchestras do play. And though the French have long maintained ideals of ensemble playing infinitely more refined and more elevated than ours, those ideals are so seldom attained in orchestral practice that the world-wide test of excellence for any orchestral group has come to be the way its work stands up beside that of our New York Philharmonic, our Philadelphia and our Boston bodies.

Jazz music, likewise, though admired and practiced everywhere, has to be judged by American standards unless one wishes to be naïve. And there is no question, either, about our primacy in the domain of light music. Our composers of operetta, musical comedy and similar stage shows, of sentimental songs, catchy refrains and dance ditties, are the most accomplished that exist today. It is no merely



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In composition, all the chief masters of the older generation now live and work here, excepting the octogenarians Richard Strauss and Jan Sibelius, the latter of whom has not been for two decades a working composer. Schoenberg, Stravinsky, Hindemith and Milhaud are American by residence, the first three also by citizenship. In the middle and younger generations, only Villa-Lobos, Britten and Shostakovitch, of the non-Americans, have had world-wide success. And though no

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American except the late George Gershwin has ever enjoyed a comparable export market, the works of Copland, Harris, Piston, Barber and many others, including the present writer, appear as frequently on European and South American programs as those of similar foreign living composers do here.

The regions of musical art where America is not the leader of quality are chamber music, gramophone recording and the opera. The first of these is practiced here in a way comparable to the best, but so also is it in Paris. The British are world leaders for quality in the second. The opera is not really first-class anywhere; but even so, Milan, Paris, Vienna, Berlin and, I understand, Buenos Aires give performances as good as those of New York and San Francisco (our only establishments of the first category) and in many cases better ones. London, I am sorry to say, once the world center of operatic splendor, now offers only productions of the second class, charming in their way, of course, like those of our City Center, but not up to the standards maintained even today, for instance, in the provincial cities of devastated Germany.

As for musical pedagogy, there is not much in the way of direct instruction that an American student need seek in Europe. Travel,

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of course, and the acquaintance of European colleagues, is hugely valuable. But the American studios, our four or five really proper conservatories and our multitude of colleges and universities provide good technical instruction and artistic example in a massive manner. The pitiful scarcity of good conservatories here is probably responsible for our colleges and universities having taken over the supplying of practical music lessons to our avid student clientele. European conservatories are still excellent, and so are many of the private teachers; but they are, with few exceptions, no better than ours, and the conservatories take only a small number of foreign students.

In short, American musical life is that of an autonomous organism. Like all autonomous organisms, it takes in nourishment from the outside and produces offspring. It is no part of the present writer's intention to maintain that the world of music outside this country is not full of beautiful and fascinating data. Nor that American musicians should not go to the ends of the earth in search of whatever they need, want, could use. It is merely that from a world point of view American music life has changed in my lifetime from a provincial one, with regard to Europe, to one in which Europe tends toward assumption of the provincial rôle.

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This does not mean that American musicians should consider that they know it all, any more than New Yorkers should imagine civilization to be confined by the Hudson and Harlem rivers. Travel and foreign residence are the true corrective for metropolitan provincialism. I wish American artists undertook more of both. Nowadays fewer go abroad as music students than formerly. But that very fact creates a need for going on other pretexts. It is time for us to work abroad, to meet our colleagues on a basis of professional equality and mutual respect, to take part everywhere in the real music life of our century. This life, for all the vigor with which it is led around here, does not take place wholly, or even chiefly, on the western shore of the Atlantic Ocean. I think American musicians should make a little effort at this point, lift themselves above their already setting-in complacency and start going places. It is by being restless that we have grown up; by ceasing to be so we shall grow impotent before our time.



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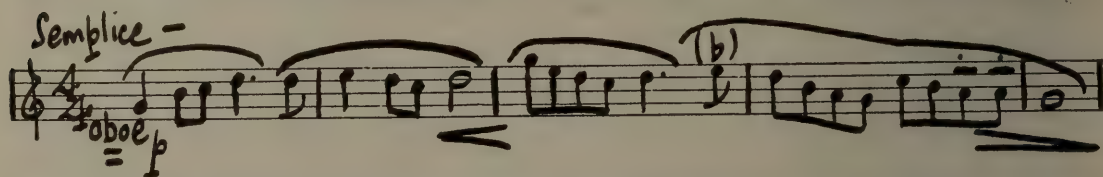
By NORMAN DELLO JOIO

Born in New York, January 24, 1913

Composed in Wilton, Conn., during the summer of 1947, this Suite was first performed by the Pittsburgh Symphony Society, Fritz Reiner conducting, January 30, 1948. Franco Autori conducted it in Poland shortly afterward, and Bruno Walter included it upon a program of the Philharmonic-Symphony Society of New York, December 9 and 10 last.

The following orchestra is required: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, xylophone, and strings.

ALITURGICAL theme is the basis of the work. This theme is derived from the *Kyrie* in the Gregorian *Missa de Angelis*. The composer here quotes his theme as slightly altered, and in modern notation:



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It is not only varied in the first movement, but introduced in different form in the second and third. The composer points out that, "The first movement comprises a set of six variations that follow a simply harmonized statement of the tune in G major. The framework on which the second movement, the Chaconne, is built is a chromatic outline of the first four notes of the Gregorian theme. In the highly rhythmical Allegro vivo, which follows, the character of the Gregorian theme is transformed into the purely secular. The concluding pages resolve into a chorale that is set against the prevailing rhythmic tension of the last movement."

The lineage of Norman Dello Joio is Italian, and also musical. His first teacher was his father, a composer and organist. He studied organ with Pietro Yon and entered the Institute of Musical Art, studying organ and piano with Gaston Dethier, and later at the Juilliard Graduate School. He attended New York City College. He began a career as performer at the age of twelve: first as organist and choir-master in various churches, later extending his activities to conducting various groups from ballet to jazz. He conducted Eugene Loring's Dance Players from 1941 to 1943, for which organization he composed the ballets, *Prairie* and *Duke of Sacramento*. Another ballet, *On Stage!*, had its first presentation by the Ballet Theatre in Boston. Last spring



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he wrote a score for Martha Graham entitled *Wilderness Stair*. He has been much favored in recent years by awards and commissions. His Piano Trio won the Elizabeth Sprague Coolidge Composition Award, and in 1939 he studied with Bernard Wagenaar at the Juilliard School under a scholarship. He has won two Guggenheim fellowships (1944, 1946) and a grant from the American Academy of Arts and Letters. He also won a Town Hall Composition Award. In the summers of 1940 and 1941 at the Berkshire Music Center, and in the intervening winter at the Yale School of Music, he studied composition with Paul Hindemith.

He has composed for Robert Shaw's Collegiate Chorale a Symphony for Voices and Orchestra after Stephen Vincent Benét's *Western Star* (1945), and has set for the same organization Walt Whitman's *The Mystic Trumpeter*. Orchestral works include: *Sinfonietta*, *Magnificat*, *To a Lone Sentry*, *Concert Music*, and *Ricercari* (piano and orchestra). There are also numerous works for chamber orchestra and smaller chamber groups.

Mr. Dello Joio now teaches composition at Sarah Lawrence College in Bronxville, New York.



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SUITE FROM *DER ROSENKAVALIER*

By RICHARD STRAUSS

Born in Munich, June 11, 1864

Der Rosenkavalier, *Komödie für Musik*, text by Hugo von Hofmannsthal, was first produced in Dresden January 26, 1911. The first performance in America was given by the Metropolitan Opera Company in New York, December 9, 1913.

The suite here performed was made anonymously for its publisher, Boosey & Hawkes, and was first played by the New York Philharmonic-Symphony Society, Artur Rodzinski, conductor, October 5, 1944.

SHORTLY after the first production of *Elektra* in 1909, Strauss let it be known that he was collaborating once more with von Hofmannsthal. The new opera was composed with great eagerness as Strauss received the pages of the libretto piecemeal, begun May 1, 1909, four months after the production of *Elektra*, and completed September 26, 1910. His statement that he was "writing a Mozart opera" was taken as a presumptuous claim to immortal company by a composer already regarded as outrageously impudent. But the fact that the authors of the stark pages of *Elektra* were about to produce a comedy actually including waltzes was calculated to pique the public curiosity. When *Der Rosenkavalier* (or *Der Ochs von Lerchenau*, as Strauss had first intended to call it) was first produced in various Central European cities there were official censorial objections which, however, neither prevented performances with text untouched nor kept audiences away. When the opera made its way to New York two years later, H. E. Krehbiel bespoke a considerable critical opinion when he objected to the opera's loose moral tone and its use of Viennese waltzes in the supposed era of Maria Theresa. He may have forgotten that Mozart's Count Almaviva in *Figaro*, not only set but written in that period, had in Strauss's Baron Ochs a close companion in lechery who was similarly brought to ridicule by his superiors in intrigue. Also that *Se vuol ballare* in that opera proves in itself that waltzes were not unknown. That anyone could be troubled by morals and anachronisms in Strauss's delightful (and suitably frivolous) operatic confection reads curiously in this thirty-eighth year of the still lusty existence of *Der Rosenkavalier*. If a purist like Paul Henry Lang draws aloof from *Der Rosenkavalier* as "Mozart and Johann Strauss rouged and lipsticked," there are those of us who gladly subject themselves to the charms of the score and forgive its composer his liberties with history — if they notice them at all.

The present suite includes in instrumental form the introduction to the first act, the music that accompanies Octavian's entrance bearing the silver rose in the second act, the duet between Sophie and Octavian later in that act, the principal waltz associated with Baron Ochs, the trio sung by Sophie, the Marschallin, and Octavian, and the duet of the young lovers.

FRIENDS OF THE ORCHESTRA— ANNUAL MEETING

To those interested in contributing to the Serge Koussevitzky Anniversary Fund it is announced that a gift to the Orchestra carries the privilege of attending the Annual Meeting of the Society of Friends of the Orchestra which this year will be held at Symphony Hall on Wednesday, March 2nd, at four o'clock.

A special program has been arranged by Dr. Koussevitzky to follow the meeting, and at the conclusion of the music the Trustees and Dr. Koussevitzky will receive our members at tea in the upper foyer.

Gifts to the Anniversary Fund will constitute enrollment in the Society for the current season. Checks may be drawn payable to Boston Symphony Orchestra and may be mailed to Fund Headquarters at Symphony Hall, Boston 15. Such gifts are tax deductible.

EDWARD A. TAFT
Chairman, Anniversary Fund

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of the Boston Symphony Orchestra, Inc.

The goal for this appeal, which will be the only appeal during this Anniversary Year, is \$250,000 net after all expenses of the Orchestra for the current year have been met. This sum is approximately four times as much as the amount contributed by the Friends of the Orchestra during the past season.

All who care to join in honoring Dr. Koussevitzky on his twenty-fifth year of service in the only manner he wants are invited to enroll as Friends of the Orchestra and Contributors to the Serge Koussevitzky Fund.

To enroll, simply send a check payable to Boston Symphony Orchestra, addressed to Fund Headquarters at Symphony Hall, Boston 15. "Big" gifts and small will be gratefully accepted and promptly acknowledged.

Gifts received through January 12 total \$122,762.

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ERNEST ANSERMET *Conducting*

BEETHOVEN.....Symphony No. 4 in B-flat major, *Op. 60*

- I. Adagio; Allegro vivace
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MARTIN....."Petite Symphonie Concertante," for
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- I. Par les rues et par les chemins (In the streets and byways)
- II. { Les parfums de la nuit (The fragrance of the night)
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Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

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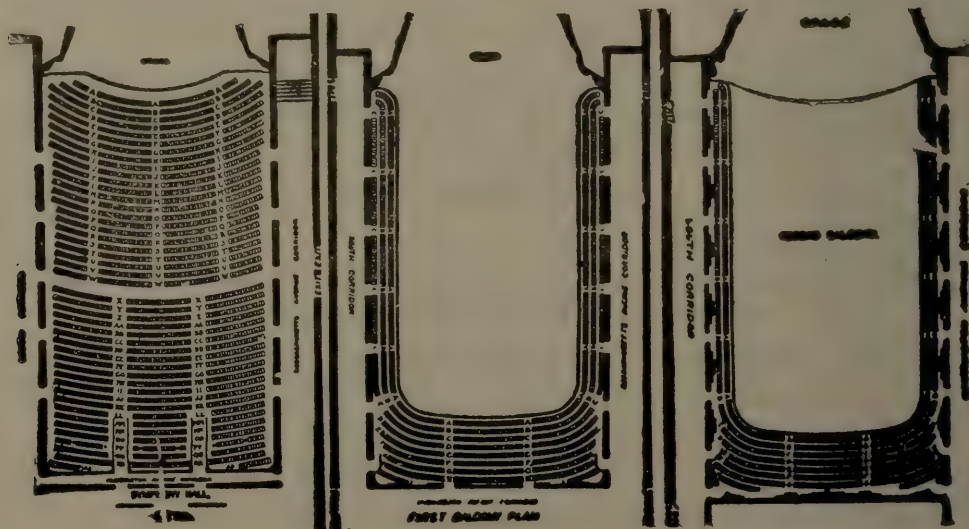
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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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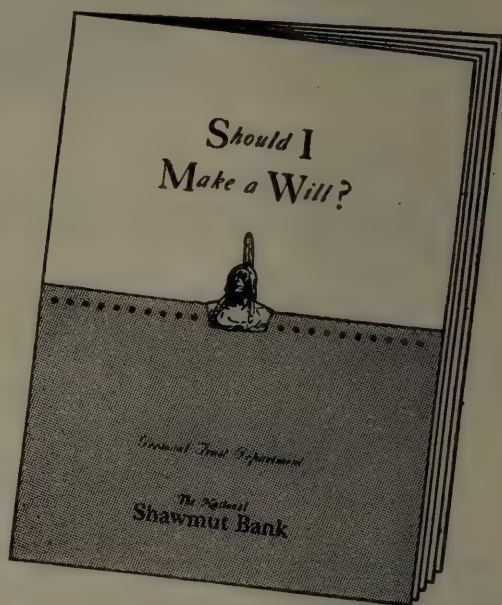
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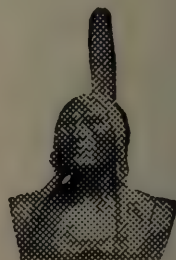
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The album consists of the Andante from Koussevitzky's own Double Bass Concerto, his *Chanson Triste* and *Valse Miniature*, a Largo by Eccles, and a *Wiegenlied* by Laska. The records are pressed on Vinylite, six sides.

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**THE ORCHESTRA
ON TOUR**

By RUDOLF ELIE

(Boston Herald, Jan. 15, 1949)

WASHINGTON, Jan. 14 — Everybody kept looking over towards the President's box in Constitution Hall, but Mr. Truman didn't show up. Margaret Truman came, in a blue gown, with some important looking people who looked doubly important for the fact they knew they looked important, and sat down in the Presidential box as Secret Service men perched behind them and stared stonily at the vast throng in the arena-like hall, but no Harry and no Bess.

Washingtonians, whose political senses

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are as cute as a beagle's nose, murmured knowingly that something important must have come up; maybe Russia, they said, raising eyebrows, for President Truman, who enjoys a local reputation as pianist and musical connoisseur, is a devoted admirer of Dr. Koussevitzky and the Boston Symphony Orchestra, and that he couldn't come to Koussevitzky's final appearance in Washington meant but one thing. Something had come up.

Even without the President, however, (who, it turned out, was wrestling with details for the forthcoming inauguration), the concert was an enormous success. King Peter was there, looking exceedingly incognito, and so were Mrs. John Lodge, Mr. Justice Frankfurter and a very large assortment of spacious-looking women sitting in bevvies of three and four in the boxes. It gave one pause to reflect that their absent husbands were probably that moment sitting over on Capitol Hill working out new income tax raises and other governmental harassments for the music lovers in the back seats.

Those music lovers and, indeed, the entire audience, never heard Dr. Koussevitzky and the orchestra give a better performance, and very few audiences ever gave more enthusiastic applause. They called the conductor repeatedly back to the stage after the first half and finished up with a standing ovation at the end that was, it must be admitted, a source of very considerable pride for this particular Bostonian. Constitution Hall is a strangely dead hall from the point of view of orchestral brilliance; the orchestra simply doesn't sound, so to speak, and if the Washingtonians thought this was good, all I can say is they can have no idea how the orchestra really sounds in Symphony Hall.

For it is very clear to me now that Symphony Hall is the most acoustically beautiful hall in the United States. It is to the orchestra what a Stradivarius is to the great violinist in providing a sound box of the utmost brilliance and

sensitivity. Springfield's Municipal Auditorium, on the contrary, takes the heart out of the orchestra's sound. The Springfield people seemed to like it, for they, too, gave conductor and orchestra an ovation, but in contrast to the orchestra's sound in Symphony Hall it was disappointing.

Even Carnegie Hall, which comes closer to Symphony Hall in acoustical value, and is certainly superior to it in impressiveness and atmosphere, does not let the orchestra sound as resplendent in tone as it really is. Nor, for that matter, do Carnegie Hall audiences respond as others do.

They are New Yorkers, you know, who take everything in stride. However, there is no denying that the Boston Symphony does attract a decidedly cosmopolitan audience and it is quite exciting to mingle backstage after the concert with the personages. You don't know who they are, but you figure they must be somebody and you know, at least, they aren't there because they got elected.

It is, in any case, very gratifying to find the Boston Symphony Orchestra so cordially received everywhere. People hang about the stage entrances and, during intermission, say things like, "There, that's something like it," and clearly look upon Dr. Koussevitzky as some sort of god. It is equally gratifying to travel with the men of the orchestra and find them so congenial, so pleasantly disposed toward one another, so loyal and so relaxed and untemperamental. Traveling all day and giving a concert that night is no easy task, and that they do it with so little fuss and with such organizational smoothness is indeed a tribute to them, to the management and the conductor.

All I can say is the next time I venture out on tour with the Orchestra, I shall certainly take a short refresher course in story telling and poker playing, especially poker playing. It may be said that these gentlemen of music know their way around.

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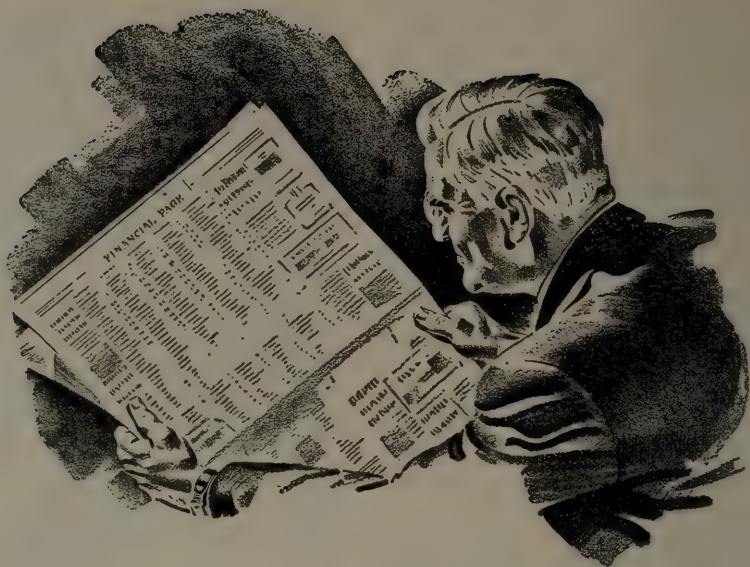
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Adagio; Allegro con moto

Adagio; Allegretto alla marcia

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Harp: BERNARD ZIGHERA

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(First performance in Boston)

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DEBUSSY....."Ibéria" ("Images" for Orchestra, No. 2)

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- II. { Les parfums de la nuit (The fragrance of the night)
- III. { Le matin d'un jour de fête (The morning of a festival day)

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ERNEST ANSERMET, born in Vevey, Switzerland, November 11, 1883, began his career as a professor of mathematics at the University of Lausanne, and at the Sorbonne, but studied music with Denéréaz in Lausanne, Gédalge in Paris, and Otto Barblan and Ernest Bloch in Geneva. He became conductor of the Kursaal concerts in Montreux in 1912, and succeeded Stavenhagen as director of the Geneva Subscription Concerts in 1914. In 1915 he toured Europe and both Americas as conductor of Diaghilev's *Ballet Russe*. In 1918 he founded the *Orchestre de la Suisse Romande*. He conducted the symphony orchestra at Buenos Aires in the seasons 1924-27, and in 1936-37 returned to conduct in South America and several cities of the United States. Having conducted concerts over Radio Berne during the war, he resumed his activities as guest conductor in Europe in 1946, and returned to this country last season for guest appearances.



SYMPHONY IN B-FLAT MAJOR NO. 4, *Op.* 60

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

This symphony was completed in 1806 and dedicated to the Count Franz von Oppersdorf. The first performance was in March, 1801, at the house of Prince Lobkowitz in Vienna. It is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

The most recent performance by the Boston Symphony Orchestra in this series was on March 12, 1948.

It has been noted that in all of his even-numbered symphonies, Beethoven was content to seek softer beauties, reserving his defiance, his true depths of passion for the alternate ones. There may well have been something in his nature which required this alternation, a trait perhaps also accountable for the thematic alternation of virility and gentleness, of the "masculine" and the "feminine" in his scores of this period. For the years 1804-1806 were the years of the colossus first finding his full symphonic strength, and glorying in it, and at the same time the years of the romantic lover, capable of being entirely subdued and subjugated by feminine charm. They were the

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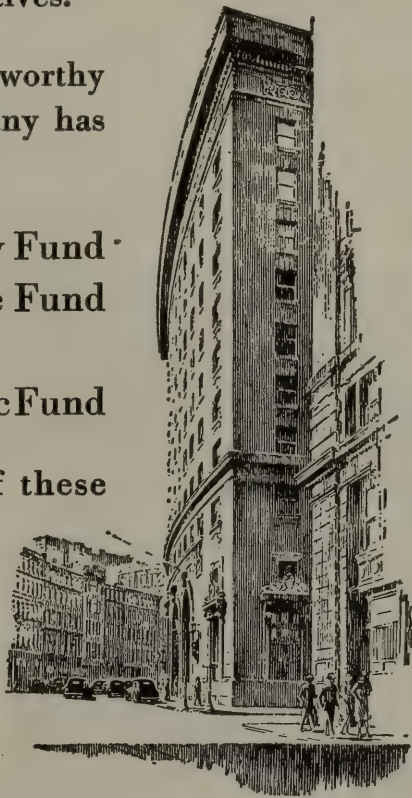
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years which produced the "Eroica" and C minor symphonies, and the "Appassionata" Sonata on the one hand; on the other, the Fourth Symphony and the Fourth Piano Concerto, not to mention "Fidelio" and the three Razumowsky Quartets. It may have been some inner law of artistic equilibrium which induced Beethoven, after drafting two movements for his C minor Symphony in 1805, to set them aside, and devote himself, in 1806, to the gentler contours of the Symphony in B-flat, which, completed in that year, thus became the fourth in number.

Robert Schumann compared this Symphony to a "Greek maiden between two Norse giants." The Fourth, overshadowed by the more imposing stature of the "Eroica" and the Fifth, has not lacked champions. "The character of this score," wrote Berlioz, "is generally lively, nimble, joyous, or of a heavenly sweetness." Thayer, who bestowed his adjectives guardedly, singled out the "placid and serene Fourth Symphony — the most perfect in form of them all"; and Sir George Grove, a more demonstrative enthusiast, found in it something "extraordinarily *entrainant* — a more consistent and attractive whole cannot be. . . . The movements fit in their places like the limbs and features of a lovely statue; and, full of fire and invention as they are, all is subordinated to conciseness, grace, and beauty."



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The composer has left to posterity little of the evidence usually found in his sketchbooks of the time and course of composition. He has simply (but incontrovertibly) fixed the year, inscribing at the top of his manuscript score: "*Sinfonia 4ta 1806 — L. v. Bthvn.*" This date has been enough to enkindle the imagination of more than one writer.

It was probably early in May of 1801 that Beethoven took a post chaise from Vienna to visit his friends the Brunswicks at their ancestral estate in Martonvásár, Hungary. There he found Count Franz von Brunswick, and the Count's sisters Therese and Josephine (then a widow of twenty-six), and the younger Karoline. Therese and Josephine ("Tesi" and "Pepi") seem to have had the composer's more interested attention. Therese, who always held his warm regard, was once championed as the "immortal beloved," and it was even supposed that she and Beethoven became engaged in this summer and that the Adagio of the Fourth Symphony was his musical declaration. Unfortunately for the romancers, the book by Mariam Tenger* upon which they had reached their conclusions, has been quite discredited. The diaries of Therese, since examined, clearly show that she held Beethoven in high and friendly esteem — nothing more. Pepi, on the other hand, is mentioned by Therese as being interested in Beethoven

*Beethoven's *Unsterbliche Geliebte*," 1890.



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to the danger point. This summer infatuation may have had a single lasting effect — the agreeable one of stimulating music. Romain Rolland, who made more of the affair with Therese von Brunswick than these subsequent discoveries justify, yet came to the still plausible conclusion that the Fourth Symphony was the direct outcome of Beethoven's stay at Martonvásár, "a pure, fragrant flower which treasures up the perfume of these days, the calmest in all his life."

The felicity of Martonvásár seems to have found its reflection in the Symphony. The gusty lover was in abeyance for the time being. Beethoven dominated the affections of all, but not in a way to ruffle the blessed succession of summer days and nights in the Hungarian manor, secluded in its immense acres where a row of lindens was singled out and one chosen as sacred to each of the little circle, Beethoven included.

—

The long opening Adagio has none of the broad chords or flourishes of the classical introduction; it is no meandering fantasia but a reverie, precisely conceived, musing upon its own placid theme in a sombre minor which is soon to be banished. Incisive staccato chords establish at once the brightness of B-flat major and the beat of the *allegro*

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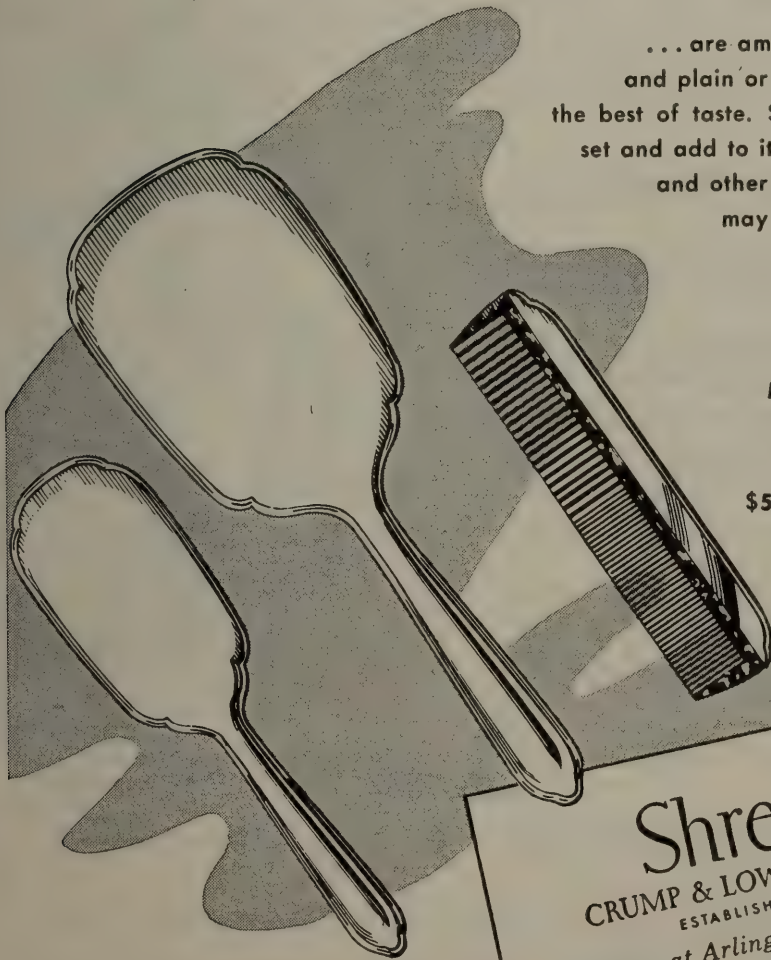
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vivace. The subject matter of this movement is as abundant as that of the first movement of the *Eroica*, the exposition extending through 154 bars, unfolding one new thought after another in simple and inevitable continuity. The main theme, with its staccato notes, is taken up by the whole orchestra and then given humorously (and differently) to the bassoon over whispered trills from the violins. It generates excitement in the violins and breaks with energetic syncopated chords which bring in the dominant key, and from the flute the graceful and lilting second subject, which suggests a crescendo in short chords and a new theme in canonic dialogue between the clarinet and bassoon. Another syncopated subject ends the section. The de-

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velopment plays lightly with fragments of the principal theme, and the little rhythmic figure which introduced it. The theme is combined with the second theme proper. There is a full recapitulation, more brilliantly written.

The *Adagio* devolves upon a theme first heard from the strings and then from the full choirs in a soft *cantabile*. The accompanying rhythmic figure pervades the movement with its delicate accentuation, appearing by turn in each part of the orchestra, now and then in all parts at once, and at the last quite alone in the timpani. This until then merely reinforcing instrument is now used with special coloring. The movement takes its even, dreaming course with not a moment of full sonority. It sings constantly in every part. Even the ornamental passages of traditional slow movement development are no longer decoration, but dainty melodic tracery. No other slow movement of Beethoven is just like this one. What Wagner wrote of Beethoven in general can be applied to this *Adagio* in a special sense: "The power of the musician cannot be grasped otherwise than through the idea of magic. Assuredly while listening we fall into an enchanted state. In all parts and details which to sober senses are like a complex

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The third movement is characterized by alternate phrases between wood winds and strings. The Trio, which in interest dominates the Scherzo section, makes a second return before the close, the first symphonic instance of what was to be a favorite device. The finale, which is marked *allegro ma non troppo*, takes an easily fluent pace, as is fitting in a symphony not pointed by high brilliance. Its delightful twists and turns have an adroitness setting a new precedent in final movements.

The Fourth Symphony, inscribed to "*Monsr le Comte d'Oppersdorf*," bears an example of a convenient and mercenary dedication, while its maker had no doubt ways of conveying intimate and personal compli-



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ments to the one who may have inspired it. A way, in short, where love was not outbidden by patronage. In the summer of 1806, the principal works in course of composition were the Fourth and Fifth symphonies, and to these the "Pastorale" was to be added in 1808. The Fifth and Sixth Symphonies were each dedicated jointly to Prince von Lobkowitz and the Count von Razumowsky, probably in fulfillment of an obligation which honor required. Meanwhile, Beethoven had promised a symphony to a nobleman whom he had met while in Silesia in 1806. Prince Lichnowsky at Castle Grätz had taken him to call upon Count Franz von Oppersdorf, who had a castle of his own in the neighboring town of Grossglogau. The Count favored music and boasted an excellent orchestra of his own; he had Beethoven's Second Symphony performed in the composer's presence. In June of the following year, he ordered a symphony from him and sent an advance of five hundred florins. Beethoven intended to send the Fifth Symphony, but held him off, writing as late as March, 1808, that "*your symphony* has long been ready and I will send it to you by the next post." He mentioned particularly the *Finale* with "3 trombones and flautino," whereby he was to expect "more noise than 6 kettledrums, and, indeed, better noise." But on November 1 he wrote, "You will view me in a false light, but necessity compelled me to sell the symphony which was written for

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you, and also another to some one else." The Count, who had expected a six months' right of performance, received nothing more than the dedication of the substituted Fourth Symphony, which had been both performed (by Prince Lobkowitz) and sold for publication. There were no further negotiations between Beethoven and Count Oppersdorf.



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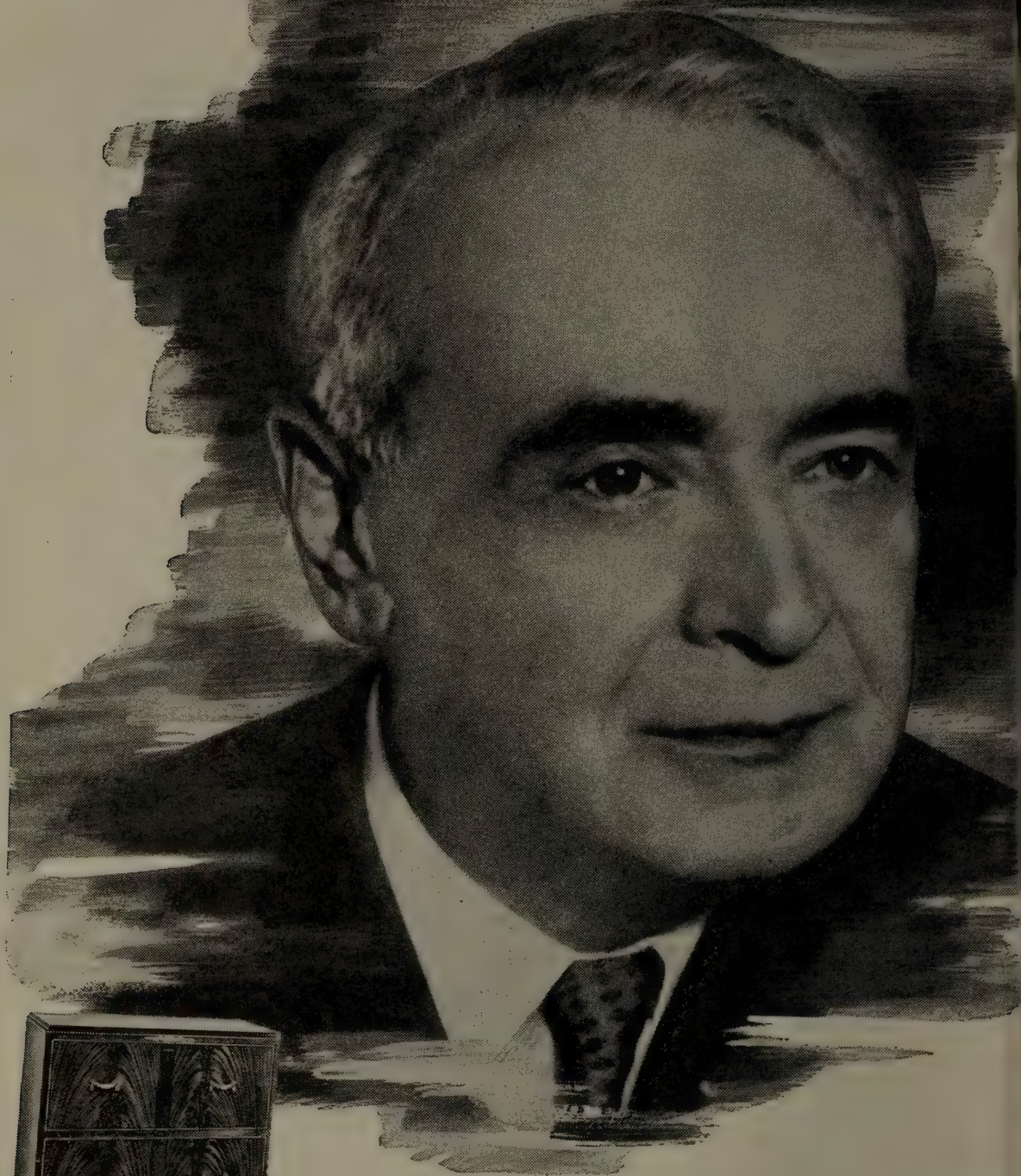
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The *Petite Symphonie Concertante* was composed in the season 1944-45 for the Chamber Orchestra of Basel, with a dedication to its conductor, Paul Sacher. First performed by this group, it was introduced to the United States by M. Ansermet at a broadcast concert of the National Broadcasting Company Orchestra on January 17, 1948. The same conductor gave the first concert performance with the Chicago Symphony Orchestra, February 19, 1948, and introduced it in Cleveland December 2, 1948.

THIS work and its composer have been described at length by his compatriot, Jacques de Menasce, in an article contributed from Switzerland to the *Musical Quarterly* of April, 1948:

"Among the works that have come out of Europe recently, the *Petite Symphonie Concertante* of Frank Martin stands out as a remarkable contribution to contemporary orchestral literature. Its immediate success and the acclaim it is receiving wherever performed do not constitute criteria in themselves. On the contrary it is somewhat surprising that a work of quality should call forth as many positive reactions so soon after its appearance. But such things do happen and will happen more and more frequently in a world that is beginning to

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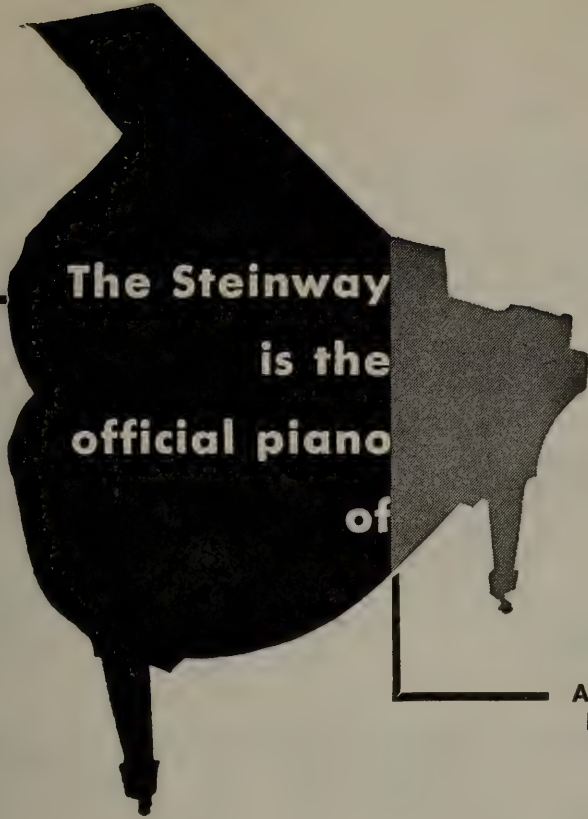
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realize again that the music of its own time is music and not mere experiment. . . .

"The *Petite Symphonie Concertante* bears its name legitimately. It is comparatively brief (22 minutes), it is symphonic and 'concertante' in the traditional sense. Scored for harp, harpsichord, piano, and two string orchestras of limited dimensions, the work unfolds in two sections played with no interruption other than a short fermata. The tempo indications of these sections are 1, *Adagio*, *Allegro molto*; and 2, *Adagio*, *Allegretto alla marcia*. Analysis reveals that the opening *Adagio* of 46 measures serves as introduction to the entire work and that it contains, in the symphonic tradition, all the thematic material employed thereafter. The following *Allegro*, which is set off by this *Adagio* after the briefest of transitions, is developed on the lines of a symphonic movement with two themes. Dying down gradually, however, it leads, after a moment of suspension, to the second *Adagio*, a quiet and mysterious fountainhead from which emerges the dance-like final *Allegro*. Thus, though apparently in two movements, this work reveals the unified impulse of what might be called a symphonic cycle without scherzo, leading from introduction to finale through the agitations of an initial *allegro* and the more contemplative moods of a slow middle section. The 'concertante' nature of the work is emphasized in the first place by the use of two separate string orchestras, which from the very beginning are employed most of the time in juxtaposition to one another and to the 'concertino' proper. The latter consists of harp, harpsichord, and piano, all provided with ample solo work. The three instruments,

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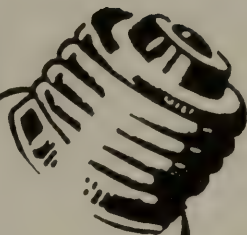
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however, form an ensemble, a third orchestra so to speak, independent in its movements from the string sections. There are of course many tuttis in which a complete integration takes place and where the solo instruments are drawn into the general symphonic pattern. The individual strings are given occasional solo passages as well, also in the 'concertante' manner. Here, the lower ranges assume a certain predominance, the viola in particular, which is heard in messages of great expressivity. In the main, however, the concertizing takes place between the two string groups and the 'concertino' of three. Traditional procedure is observed in this respect, thus for example the strings are given the opening *Adagio*, leaving the introduction of the 'concertino' to the *Allegro* section. Later this method is reversed and the second *Adagio* is almost entirely allotted to harp, piano, and harpsichord. Novelty is achieved not so much in the direction of form as in the richness and diversity of color that Martin draws from the combination of his three solo instruments without resorting to any impressionist devices. The writing remains thematic, polyphonic and clearcut throughout. This includes the harp, which is used frequently as a melodic instrument. The second *Adagio* in fact opens with a sustained chant of 19 measures played by the harp in octaves to the accompaniment of the harpsichord. The resulting tonal picture is amazing, though the use of this combination appears logical in the

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score's context and therefore should not be taken for mere aural fastidiousness. There is little of that in Martin's music, which is too severe in architecture to allow for superfluous ornament. Nor do the methods he employs lend themselves to sensual tricks.'"

The writer stresses Martin's "uncommon ability to sustain a melodic line. It must be said that this is not just one of Martin's characteristic abilities. It is really his greatest natural gift, the one that is indeed the most personally his — he is a lyricist born. His major problem has been to find a suitable means of expression for this lyricism, a means that to have validity in our time would have to be unmistakably of our time. This means has come to Martin after mastering such contemporary techniques as were necessary to the weaving of an appropriate texture which would not only bolster but also follow and feed his lyric inspiration. The *Petite Symphonie Concertante* gives definite proof of such attainment. . . .

"A final question arises, that of national and racial influences. In the *Petite Symphonie Concertante* one is unable to discover any ties with folklore, either of the *Suisse Romande* or of France, two sources to which Martin would have turned naturally. Nevertheless a composer's origins and his background cannot be completely overlooked. The

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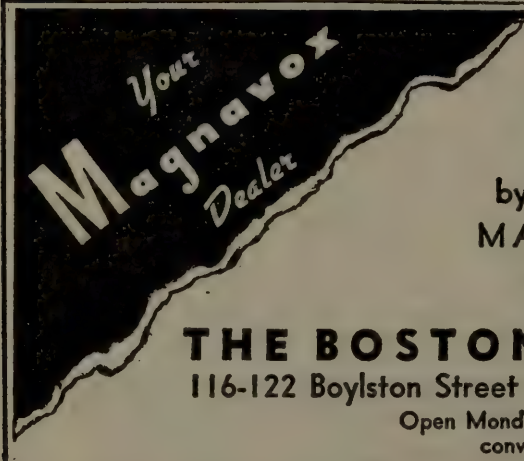
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imponderable of atavism does exist and one may feel justified in pointing to such attributes of Martin's as, for example, his conciseness and feeling for form, the clear articulation of all his utterances, and the sensitivity of his color schemes — all characteristic attributes of a spiritual climate associated with Latin civilization generally and with France in particular. Howbeit, with or without a national background, the *Petite Symphonie Concertante* is a fine work that reflects well on a composer who has been proving his excellence for quite some time."

Frank Martin studied music in Geneva with Joseph Lauber, continued his studies in Paris, and later became the head of the Dalcroze Institute of the Conservatory in Geneva. He established the School of Music, *Technicum moderne de Musique*. His compositions include a Suite for Orchestra (1913), *Esquisse pour Petite Orchestre* (1919), *Pavane Couleur du Temps* for string orchestra (1920), *Musique pour la Fête du Rhône* (1929), *Guitarres* (1933), and a Ballade for Saxophone and Strings (1939). He has written incidental music for Shakespeare's *Romeo and Juliet* and dramas of Sophocles.

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"In the first place there is the accomplished fact of a mature artist, no longer a young man (Martin was born in 1890), who is in full command of his creative powers and who can claim individuality of expression in a style very much his own. And when we seek to discover how this was achieved, we find that Frank Martin is one of the first composers, if not the first, of the French cultural sphere of Western Europe who has sought and found a personal style through meticulous study and subsequent successful assimilation of the twelve-tone technique, a technique that only very recently has begun to arouse a more than merely cursory interest in composers of French or Franco-Swiss extraction. This is all the more surprising since Martin, who was born and bred in Geneva, spent the greater part of his life in a sector of Switzerland known as the *Suisse Romande*, a stronghold of the more conservative aspects of French civilization. It should be remembered that the radical approach of that other brilliant Swiss, Arthur Honegger, was originally sanctioned in those parts mainly after formal approval of his methods in Paris. The *Suisse Romande*, however, is also a country of painstaking and patient people, a country of vineyards and winegrowers, a people that a long tradition has taught to bide its time. Frank Martin's development is characteristic of such a philosophy. His growth has been slow, at times almost laborious, but all the more steady. He has explored many alleys, studied many styles, assimilating and discarding, and finally he has transcended the formulas of even so exacting a discipline as the strict twelve-tone technique. At this point one could quote from Martin's own reflections to his fellow musician, the conductor Edmond Appia: 'One should multiply experiments and technical researches in order to master all one's potentialities and thus be able to respond materially to one's spiritual concept.'

"This Martin has done for years. As far back as 1919 he was regarded

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as one of those composers who could boast a solid training and refined tastes. It was in that year that a work of his was performed by Ernest Ansermet, whose confidence in his future appears to be justified today. The works of that period, which were in a somewhat inhibited and academic vein, culminate in the *Four Sonnets of Ronsard* (1922). A period of considerable preoccupation with rhythmical problems resulted in some chamber music and the orchestral work *Rhythmes* (1928). Research in the field of folk music brought forth a score entitled *Nique à Satan*. The following period is characterized by studies of a more abstract musical nature, as manifested in a Sonata for Violin and Piano, a Piano Concerto (1934) and other works. This apparently is the period in which Martin came to grips with Schönberg. An ensuing Symphony and *Musique de Ballet* are dominated by strict twelve-tone methods. From there on an interesting process of liberation and transcendency seems to take place. Where at first Martin accepted the twelve-tone technique as a discipline of a higher order, this discipline now gave him the freedom of expression he had always been seeking. The works he has written in the past ten years no longer belong to the Schönberg school in the more orthodox sense. Certain basic principles he still adheres to as a means to an end only, much in the way that any accomplished composer would be guided by earlier experiences gathered during his studies of the traditional contrapuntal disciplines. In this later period Martin has written some of his most distinctive works, including among others *Le Vin Herbé*, a secular cantata based on the Tristan saga. A very important work.



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Further, the *Oratorio Breve (In Terra Pax)*, *Les Monologues de Jedermann*, and an impressive setting of Rilke's *The Cornet*. All these works are characterized by broad melodic lines of a chromatic nature, subtle harmonic and rhythmic patterns, and a sustained contrapuntal texture. The common denominator can be described as an organic blend of several methods, which as a composite make for an idiom that is clearly personal. These methods, unquestionably the results of what Martin himself describes as 'multiplied experiment and research', are distinctly perceptible in the *Petite Symphonie*. They are in the main derived from certain maxims of the twelve-tone system combined with basic concepts in texture of Bach's linear manner, that of the *Choralvorspiel* in particular. There is further a systematic inclusion of triad harmonies which, although unrelated to one another in the traditional sense, give a strong harmonic feeling to the otherwise constantly polyphonic preoccupations of the score. This newer interpretation of harmonic values can be found in the earlier *Vin Herbé*. In the *Petite Symphonie* it assumes greater clarity and directness."



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CHANT DU ROSSIGNOL, SYMPHONIC POEM

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

The symphonic poem is the ballet of the same title in concert form which Stravinsky wrote in 1920 as a revision of the *conte lyrique*, *Le Rossignol*. Begun in 1909 and completed in 1914, the opera was based on the story of Hans Christian Andersen, with a libretto by Stravinsky and Mitousov. It was produced at the Paris *Opéra* in May, 1914, by Diaghilev, with stage settings by M. Benois. The ballet was produced by the Ballet Russe at the Paris *Opéra*, February 2, 1920, when Karsavina took the part of the natural nightingale; the scenery was by Matisse, the choreography by Massine.

The ballet in its concert form was introduced in Paris by Serge Koussevitzky October 26, 1922, and in the United States by Leopold Stokowski, October 19, 1923. It was performed at the concerts of the Boston Symphony Orchestra, October 30, 1925, and repeated on April 2 of the same season.

The following orchestra is called for: two flutes and piccolo, two oboes and English horn, two clarinets, E-flat clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum, snare drums, tambourine, cymbals, triangle, tam-tam, celesta, pianoforte, two harps, and strings.

STRAVINSKY, having composed the first act of his opera in the early *S*era of *L'Oiseau de Feu*, laid it aside for that and other scores. He is said to have admitted to M. D. Calvocoressi, "I can write music to words — that is songs; or music to action, as ballet; but the cooperation of music, words, and action becomes in my mind ever more inadmissible." The composer did resume and complete his score after writing *Petrouchka* and *Le Sacre du Printemps*, but it should be noted that in all he has since written he has combined action with music and singing only in a limited and stylized sense (*Renard*, *Les Noces*, *Histoire du Soldat*, *Mavra*).

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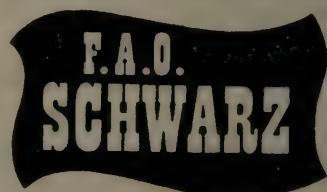
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The ballet preserves little from the first act, but uses the principal episodes of the second and third. The voice parts, such as the song of the real nightingale, originally heard from a soprano standing in the orchestra pit, and the mechanical nightingale, were retained as delegated to various solo instruments. Lawrence Gilman provided in the programs of the Philadelphia Orchestra a plot for the ballet derived from Andersen's text and authorized by the composer, although not included in the printed score. (The music is continuous):

"The Palace of the Chinese Emperor. — Extraordinary preparations had been made for the reception of the Nightingale, whose world-wide reputation as an incomparable singer had won for it a command performance at court. The palace had been elaborately decorated. The walls and floors, which were of porcelain, shone in the rays of a hundred thousand golden lamps. The corridors were adorned with the loveliest bell-flowers, which tinkled merrily in the currents of air stirred by the running about of the excited courtiers through the halls and rooms.

"... The Nightingale was placed on a golden perch in the great hall. A Chinese March announced the ceremonious entrance of the Emperor.

"The Two Nightingales. — The Nightingale sang so beautifully that tears came to the eyes of the Emperor. . . Even the lackeys and the chambermaids showed the liveliest satisfaction — which is saying a great deal, for these persons are not easily pleased. . . . A trumpet fanfare announced the arrival of the envoys from the Emperor of Japan, bearing as a gift to the Emperor of China a mechanical nightingale. . . . As soon as the artificial bird had been wound up, it began to sing, at the same time moving its tail, which glittered with gold and silver. . . . It had quite as great a success as its rival; and besides, it was much prettier to look at, as it was covered with diamonds, rubies, and sapphires. . . . But where was the real nightingale? No one had noticed it flying out of the window, back to its green woods by the sea.



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The Emperor, wishing to compare the two singers, was furious. He decreed the banishment of the real nightingale, and ordered the mechanical nightingale to be placed on a silk cushion beside his bed. . . .

"One hears the song of the fisherman, who has recovered his lost friend.

"Illness and Recovery of the Emperor of China. — The poor Emperor could scarcely breathe. He opened his eyes and saw Death seated beside him, wearing the monarch's golden crown, and holding in one hand the royal golden sword and in the other the royal standard. From behind the folds of the heavy velvet curtains, grotesque and spectral heads peered out. They were the Emperor's good and evil deeds. . . . reminding him of things that caused the sweat to run down his brow. 'Music! music!' cried the Emperor, 'so that I may not hear what they are saying! . . . Little golden bird, sing! — sing!' but the mechanical nightingale was silent. . . . Suddenly from the window came the sound of sweetest singing; it was the real nightingale. As it sang, the ghostly heads became paler and paler. . . . Even Death listened, and begged the Nightingale to continue. The Nightingale consented, but made Death promise to yield up the Emperor's sword, his banner, his golden crown. And Death relinquished each of these treasures for a song, whilst the Nightingale went on singing. It sang of the quiet churchyard where the white roses grow, where the elder-tree scents the air, and where the grass is moistened by the tears of those who are left behind. Then Death longed to be in his garden and floated out through the window like a cold white mist. . . The

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Emperor fell into a calm and refreshing sleep. The sun was shining in upon him when he awoke strong and well. — *Funeral March*: The Courtiers, visiting the chamber to look upon their supposedly dead ruler for the last time, stood aghast, for the Emperor was sitting up in bed, and greeted them with a cheerful 'Good morning!' as they entered.

"The Fisherman, whom the Nightingale has rejoined, sings anew his song."

~

"The symphonic poem opens (Presto, 4-4)," according to Mr. Gilman's description, "with a passage from the introduction to the second act of the opera which in that place bears the title, "*Courants d'Air*." It accompanies the excited and air-disturbing activities of the courtiers as they bustle about in preparation for the entrance of the Emperor. This rapid introductory section of the tone-poem is practically equivalent to the scene of preparation which in the opera leads to the Chinese March.

This Chinese March, which evokes the solemn assembling of the Imperial Court, is a delightful piece of grotesquerie, written for the most part in the pentatonic scale, with a daring and ingenious superposition of keys and rhythms. The imposing entrance of the Emperor, seated in his baldachin, is signalized by a pompous fortissimo of the orchestra.

A staccato ascending and descending run for two bassoons, followed by harmonics on a solo violin, introduces the song of the Nightingale — at first a preluding cadenza for the flute, then a melody (Adagio,

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2-4) for flute and E-flat clarinet, and later for solo violin with accompaniment of harps, piano and celesta. The cadenza differs somewhat from that in the opera. The melodies for flute and solo violin that follow the cadenza are based on phrases of the Nightingale's song in the opera (*"Ah, joie, emplie mon coeur, un doux parfum m'enivre. Les ravissantes fleurs, les fleurs, le clair soleil. . ."*).

The Presto section that began the symphonic poem is repeated — this time as preparation for the arrival of the envoys bearing the mechanical nightingale; and on the solo trumpet (Vivace) we hear the declamatory phrase to which, in the opera, the Third Japanese Envoy makes his announcement: *"L'Empereur du Japon envoie son rossignol, rival infime de celui de L'Empereur de Chine."* There is a pause; and then the mechanical nightingale begins to whirl, and finally to sing, in the piccolo, flute and oboe. Its aria finished, the Emperor turns toward the other vocalist, eager to arrange a contest of song; but the true nightingale has disappeared. The Emperor, angry at this mark of disrespect, decrees the permanent banishment of the offender, and a muted trombone declaims the phrase which in the opera utters his displeasure. As he and his retinue depart in a huff, muted trombones, flutes, and muted horns play fragments of the Chinese March.

A solo trumpet, accompanied by muted strings and harps, recalls the Song of the Fisherman that closes the second act of the opera (Larghetto, 3-8). It is a song of mournful prophecy; for the Fisherman knows that life without beauty means the year without Spring, the extinction of "Summer's honey breath," the withering of the spirit; an eternal Winter. . . .

The section that follows (Molto ritmico, 6-8) is the introduction

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to the third act of the opera which prepares us for the spectacle of the dying Emperor stretched upon his huge, carven bed, with Death, who has possessed himself of the monarch's crown and sword and banner, seated beside him. A solo trombone declaims, forte, a harshly imperative phrase that in the opera is associated with Death in the ensuing scene between *La Mort* and *Le Rossignol*. There are half a hundred measures of this sombre prelude, and then we hear on the flute beneath a reiterated B-flat of the piccolo, the voice of the real Nightingale, in compassionate response to the appeal of the anguished Emperor, who, terrified by the spectres of his past deeds, has called for music that he may find distraction. The Nightingale's song (now in the wood-wind, now on a solo violin) is of dawns breaking on still gardens and fading stars; and then — in music of strange and haunting beauty — of another garden, the garden of Death. (*"Plus loin est un jardin tranquille, clos d'un mur blanc. . . . Les morts en paix y dorment. Ah, tout y est silence, et la rosée des fleurs tombant va dans la mousse des froides dalles se perdre!"*)

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by him at court, but the Nightingale has had enough of courts and emperors and stem-wound virtuosi, and with gentle tact declines the flattering invitation; but he promises to sing to the Emperor every night from the shadows of the woods, "*jusqu'à l'aurore.*"

The echo of the song dies away on a muted solo violin, and the harps, piano, strings, with a glissando of the muted trombone, begin the Funeral March that accompanies the entrance of the dutifully mourning but mistaken courtiers. As a sforzando chord and an upward-sweeping harp glissando break in upon the delicious mock solemnity of the *Cortège solennel*, the Emperor's cheerful "*Bonjour à tous!*" is uttered by an octave phrase of the harps and timpani.

And then follows (Tranquillo, 3-8) the unforgettable epilogue which in the opera accompanies the slow descent of the curtain: the soliloquy of that philosophical mystic, the Fisherman (remembered here in the musing solo of the trumpet, intoned against a background of harps and muted strings), as he sings of his happiness in regaining his friend, and of the deathlessness of beauty and the transiency of death.

*"Le clair soleil chasse la nuit; gaîment au bois chante l'oiseau.
Ecoutez bien, et dans sa voix reconnaissez la voix du ciel. . ."*



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"IBÉRIA," "IMAGES," FOR ORCHESTRA, No. 2

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Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris,
March 25, 1918

Debussy completed the "*Rondes de Printemps*" in 1909, "*Ibéria*" in 1910, and "*Gigues*" in 1912. The three "*Images*" as published bore numbers in reverse order.

"*Ibéria*" was first performed by Gabriel Pierné at a Colonne concert in Paris, February 20, 1910. It had its first performance in America, January 3, 1911, under Gustav Mahler, at a concert of the New York Philharmonic Society. The first performance in Boston was on April 21, 1911, by the Boston Symphony Orchestra. Max Fiedler, conductor.

More recent performances at these concerts have been on December 22, 1911; April 3, 1914; April 13, 1917; October 25, 1918; February 17, 1922; January 22, 1926; October 7, 1927; February 22, 1929; October 30, 1942, and January 28, 1944 (Vladimir Golschmann conducting), December 21, 1945 (Fritz Reiner conducting), November 21, 1947 (Charles Münch conducting).

The orchestration requires three flutes and piccolo, two oboes and English horn, three clarinets, three bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, tambourine, castanets, military drum, cymbals, xylophone, celesta, bells, two harps and strings.

DEBUSSY wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of "*Images*" (a conveniently noncommittal title) for two pianos, to be called I. "*Gigues Tristes*," II. "*Ibéria*,"

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III. "*Valses* (?)" Before long the project had become an orchestral one, and the questioned "*Valses*" had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forthcoming. The musician who could once linger over his scores at will, rewriting, refining, repolishing, while the world cared little, was now the famous composer of "*Pelléas*." Publishers, orchestras, were at his doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for '*Ibéria*'; shall I toss a coin — or seek a fourth?" To Durand, July 17, 1907: "Don't hold it against me that I am behind; I am working like a laborer — and making some progress, in spite of terrible and tiring setbacks!" Two months later he promises that "*Ibéria*" will be ready as soon as the "*Rondes de Printemps*," the third of the "*Images*," is "right and as I wish it." By Christmas of 1908, the first full draft of "*Ibéria*" was completed, but the composer was by that time involved in a project for an opera on Poe's "Fall of the House of Usher," immediately followed by another operatic project which, like the first, came to nothing: "The Devil in the Belfry."

The movements are as follows:

- I. "*Par les rues et par les chemins*" ("In the streets and byways"). *Assez animé (dans un rythme alerte mais précis)*.
- II. "*Les parfums de la nuit*" ("The fragrance of the night"). *Lent et rêveur*.
- III. "*Le matin d'un jour de fête*" ("The morning of a festival day"). *Dans un rythme de marche lointaine, alerte et joyeuse*.

There was a considerable expression of dissatisfaction with "*Ibéria*" in Paris, when it was first heard. "Half the house applauded furiously," reported a newspaper correspondent, "whereupon hisses and cat calls came from the other half. I think the audience was about equally divided." There was also much critical disfavor, while certain individuals pronounced roundly in favor of "*Ibéria*." Since time has vindicated the piece, two of these early champions, not without subsequent achievement of their own, may be quoted here to their credit. They are Manuel de Falla and Maurice Ravel.

The Spanish composer wrote in an article printed in the *Chesterian*: "The echoes from the villages, a kind of *sevillana* — the generic theme of the work — which seems to float in a clear atmosphere of scintillating light; the intoxicating spell of Andalusian nights, the festive gaiety of a people dancing to the joyous strains of a *banda* of guitars and *bandurrias* . . . all this whirls in the air, approaches and recedes, and our imagination is continually kept awake and dazzled by the power of an intensely expressive and richly varied music. . . ."

*Falla further states that Debussy thus pointed the way to Albeniz towards the use of the fundamental elements of popular music, rather than folk-tunes as such. Vallas points out that the first part of Albeniz's "*Iberia*" suite appeared as early as 1906, and was well known to Debussy, who delighted in it and often played it. The last part of the "*Iberia*" of Albeniz appeared in 1909, at which time its composer probably knew nothing of Debussy's score. Debussy was thus evidently indebted to Albeniz, for he never made the visit to Spain which could have given him material at first hand. The "realism" which many have found in Debussy's "*Iberia*" was not of this sort.

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Rachmaninoff "Isle of the Dead"; "Vocalise"
Ravel "Daphnis and Chloé," Suite No. 2 (new recording);
 Pavane, Rapsodie Espagnole, Bolero
Rimsky-Korsakov "The Battle of Kerjenetz"; Dubinushka
Satie Gymnopédie No. 1
Shostakovitch Symphony No. 9
Schubert "Unfinished" Symphony (new recording) Symphony
 No. 5; "Rosamunde," Ballet Music
Schumann Symphony No. 1 ("Spring")
Sibelius Symphonies Nos. 2 and 5; "Pohjola's Daughter";
 "Tapiola"; "Maiden with Roses"
Sousa "The Stars and Stripes Forever," "Semper Fidelis"
Strauss, J. Waltzes: "Voices of Spring," "Vienna Blood"
Strauss, R. "Also Sprach Zarathustra"
 "Till Eulenspiegel's Merry Pranks"
Stravinsky Capriccio (Sanromá); Song of the Volga Bargemen
Tchaikovsky Symphonies Nos. 4, 5, 6; Waltz (from String
 Serenade); Overture, "Romeo and Juliet"; Fan-
 tasia, "Francesca da Rimini"
Thompson "The Testament of Freedom"
Vivaldi Concerto Grosso in D minor
Wagner Prelude and Good Friday Spell from "Parsifal"
Weber Overture to "Oberon"

FRIENDS OF THE ORCHESTRA— ANNUAL MEETING

To those interested in contributing to the Serge Koussevitzky Anniversary Fund it is announced that a gift to the Orchestra carries the privilege of attending the Annual Meeting of the Society of Friends of the Orchestra which this year will be held at Symphony Hall on Wednesday, March 2nd, at four o'clock.

A special program has been arranged by Dr. Koussevitzky to follow the meeting, and at the conclusion of the music the Trustees and Dr. Koussevitzky will receive our members at tea in the upper foyer.

Gifts to the Anniversary Fund will constitute enrollment in the Society for the current season. Checks may be drawn payable to Boston Symphony Orchestra and may be mailed to Fund Headquarters at Symphony Hall, Boston 15. Such gifts are tax deductible.

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Chairman, Anniversary Fund

Fifteenth Program

FRIDAY AFTERNOON, FEBRUARY 4, at 2:30 o'clock

SATURDAY EVENING, FEBRUARY 5, at 8:30 o'clock

ELEAZAR DE CARVALHO *Conducting*

GLAZOUNOFF.....Symphony No. 4 in E-flat, *Op.* 48

- I. Andante; Allegro moderato
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for Violin and Orchestra

- I. Lent; Animé (Alma convulsa)
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- (First performance at these concerts)*

INTERMISSION

ALBENIZ....."Iberia," Suite (Orchestrated by
E. Fernandez Arbos)

Evocation
El Corpus en Sevilla
Triana
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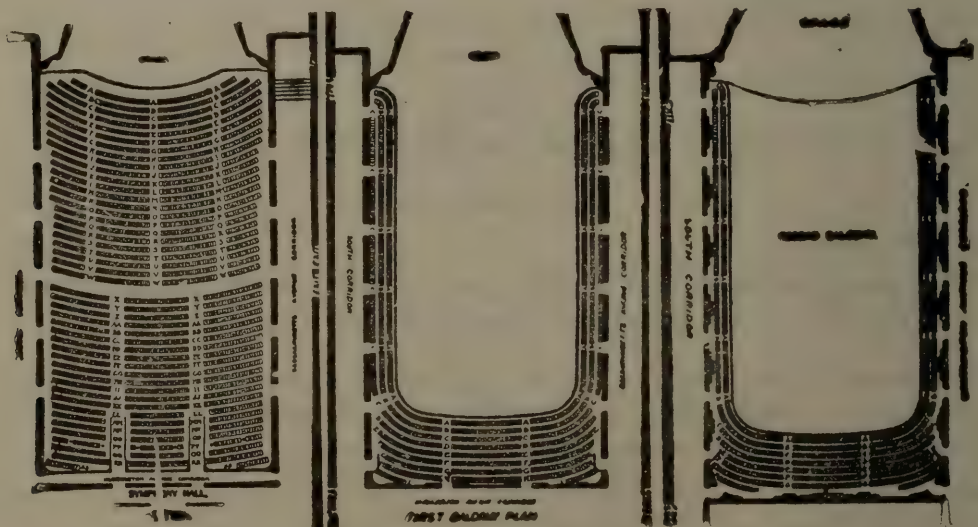
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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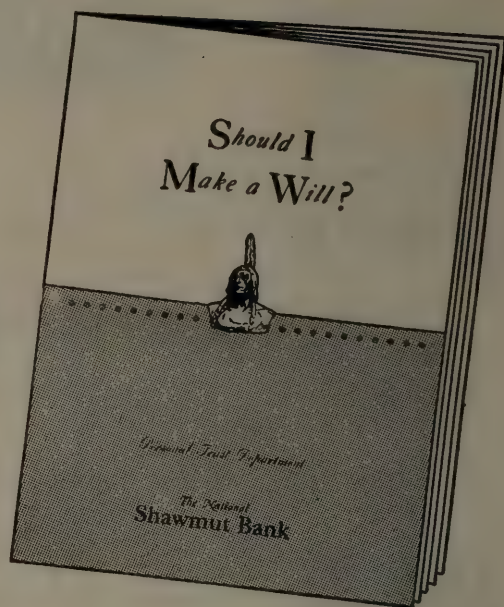
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NEW ENGLAND SURVEY

The current issue of the Musical Courier (January 1, 1949) is devoted to musical performance in New England. Jules Wolfers heads an article with the following survey of the activities of the Boston Symphony Orchestra.

The state of music in the New England region presents puzzling and contradictory features. On the one hand there is the magnificent Boston Symphony Orchestra serving all classes with its extensive and varied schedule: on the other hand whole areas of music remain a veritable Sahara scarcely relieved, here and there, by puny oases.

As far as the Boston Symphony is concerned, that institution, in and of itself, goes a long way to supply New England musical needs. Under Serge Koussevitzky the orchestra presents twenty-four Friday afternoon programs, repeated Saturday evenings. In addition, there are the Tuesday and Sunday series, which, together with the Cambridge series, make up a total of sixty-six symphonic programs in Boston alone. While all the series are sold out, visitors are advised that turn-ins which aid the orchestra's pension fund are sometimes available.

After the regular season ends come the Boston Symphony Pops programs under Arthur Fiedler. These are nightly affairs of lighter music during spring and early summer. All seats for these concerts are usually sold out for the enterprising lists that Mr. Fiedler assembles. Much "serious" music is judiciously mixed in with the frothier stuff to produce a mixture that satisfies all types of concertgoers. The tables and chairs that replace the seats add much to the conviviality of the evenings and the bill of fare may be calculated to do the same if the patrons so wish.

In the summer we have the Boston Symphony Esplanade Concerts, founded and still conducted by Arthur Fiedler, which present free outdoor concerts before audiences of from 10,000 to 25,000 persons. The music is of Pops-like character with a somewhat curtailed orchestra of seventy. Concerts emanate from the beautiful Hatch Memorial

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Shell on the esplanade of the Charles River.

During July the orchestra moves its sphere of activity to western Massachusetts for the Berkshire Festival. There, at Tanglewood, Koussevitzky has established his Berkshire Music Center with results well known to the world at large. Leonard Bernstein, Eleazar de Carvalho and Lukas Foss are but three names from the large roster of distinguished Center products. Principals from the orchestra form the bulk of the faculty and there is fine music in profusion during the six-week term. Prior to the Festival proper come two weeks of chamber orchestra concerts under Koussevitzky presented in the acoustically perfect smaller concert hall. Festival programs are held in the Shed, a large, roofed, fan-shaped structure open all the way around except directly in rear of the platform. The Shed seats 6,000, and thousands more on fine days and evenings listen from the surrounding grounds.

Tanglewood is just about equidistant from New York City and Boston and consequently there are many listeners from the Empire State and indeed from all the states and many foreign countries. The Festival lasts three weeks with three or four concerts weekly together with several interesting special events.

During the regular season the orchestra's tours include several New England cities such as Providence, Hartford, New Haven, Northampton and other centers. All in all the Boston Symphony Orchestra is doing an admirable piece of work both qualitatively and in quantity. The achievements of Koussevitzky and the Boston Symphony have been stressed so much by others that further elaboration here would be redundant.

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VERMONT ARTISTS

The exhibition of paintings by artists of Vermont has been arranged by the society of Northern Vermont Artists, founded in 1930 by Harold S. Knight.

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E. Fernández Arbós)

Evocación
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El Corpus en Sevilla
Triana
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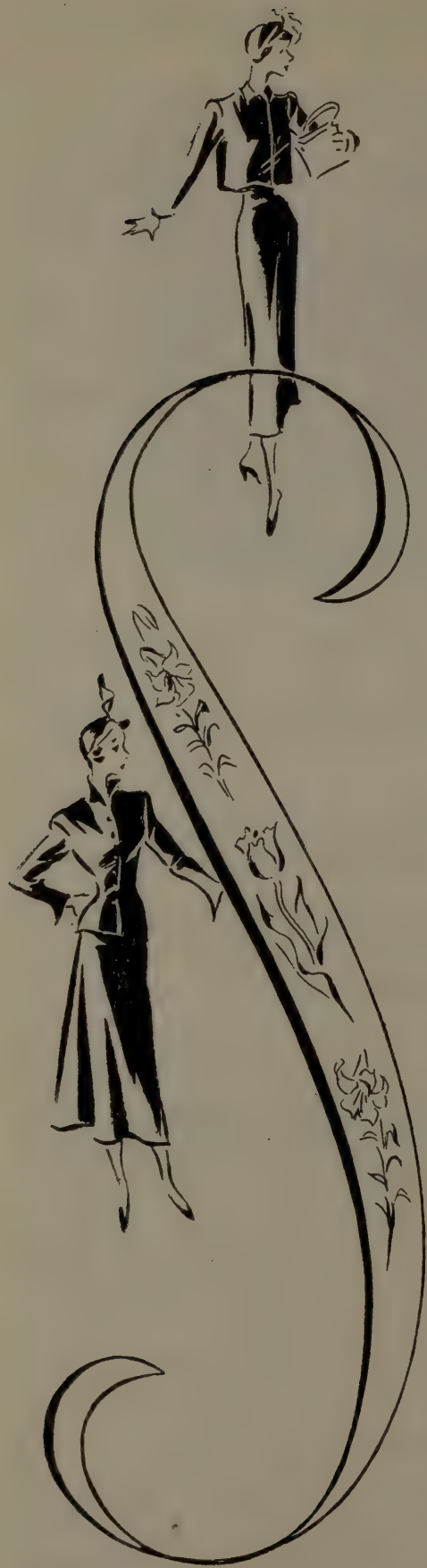
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ELEAZAR DE CARVALHO

ELEAZAR DE CARVALHO was born in Iguatu in the State of Ceara, Brazil. He spent his childhood on the farm of his parents, who were of Dutch extraction on his father's side and pure Indian on his mother's. In 1925 he was sent to the town of Fortaleza for his first schooling, and there prepared to be an apprentice seaman. He joined the National Navy Corps in Rio de Janeiro, where he served until his discharge in 1936.

During these years of preparation and service the young man managed to attend two schools of music and to complete a six years' course of study in composition under Paulo Silva. To his theoretical knowledge he added practical experience by playing in the Naval and Marine Bands and in the orchestras of casinos, cabarets and circuses. He played the double bass and, joining the orchestra of the *Teatro Municipal*, the opera house of Rio de Janeiro, played the tuba. He meanwhile took a course at the University of Brazil, graduating with honors.

He assisted Eugen Szenkar, the director of the then new *Orquestra Sinfonica Brasileira*, and when in 1941 the opportunity came to him to conduct a concert on short notice, the results made him decide to devote himself exclusively to conducting. He has since conducted many concerts of the Brazilian Orchestra and opened the 1942, 1943, and 1944 seasons at the *Teatro Municipal*.



Mr. de Carvalho's first opera, "The Discovery of Brazil" (*"A Descoberta do Brasil"*), was produced at Rio in 1939 and was followed by another, *"Tiradentes,"* in 1941. He has written a number of symphonic works and chamber pieces in various combinations. Mr. de Carvalho has been officially honored by his government as composer, conductor, and teacher. In the summer of 1946 he joined Dr. Koussevitzky's conducting class at the Berkshire Music Center in Tanglewood, and was subsequently appointed to the conducting class as assistant to Dr. Koussevitzky.



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SYMPHONY NO. 4 IN E-FLAT, *Op. 48*

By ALEXANDER CONSTANTINOVITCH GLAZOUNOV

Born in St. Petersburg, August 10, 1865; died in Paris, March 21, 1936

Glazounov composed his Fourth Symphony in 1893. It was first performed at St. Petersburg in 1894 under the direction of the composer. The first performance at the concerts of the Boston Symphony Orchestra was on October 23, 1903. The Symphony was repeated January 1, 1904, and March 2, 1923.

The orchestration calls for three flutes and piccolo, two oboes and English horn, three clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, and strings. The score is dedicated to Anton Rubinstein.

THE composer has dispensed with a slow movement in this symphony, using in its stead an Andante introduction to his third movement. The following analysis was made by Herbert Elwell for the programs of the Cleveland Orchestra.

The *Fourth Symphony* begins in a quiet leisurely mood. Andante, E-flat minor, 9-8 time. After two bars of chordal introduction, the English horn sings a tune whose simplicity and passive melancholy establish the mood. The softly sustained accompaniment of the strings evolves strands of melody which, weaving together with the addition of other instruments, bring a repetition of the subject in the first violins and flutes, now presented with a flowing accompaniment and



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moving gracefully and easily in a transition toward the main body of the movement, Allegro moderato, E-flat major, 4-4 time. A vigorous but stationary accompaniment figure is reiterated by the second violins and violas. The melodic idea, appearing first in the oboe, is echoed successively by a number of instruments including the basses and the first violins who bring it to forceful utterance. Attention is drawn away from the first subject momentarily by the introduction of secondary material. It recurs in the form of a short transition leading to the entrance of a graceful little theme, scherzando, in G minor, given to the clarinet. On the heels of this comes the true second subject, a flowing cantabile sung by flutes and oboe with a sustained background reverting soon to the rhythmic accompaniment of the first subject. The scherzando motive is extensively developed. The main theme also is thoroughly worked out, appearing in the horns and 'cellos against vigorous sixteenth-note figuration in the strings and wood wind. A strong climax is reached, and with it the return of the principal theme in its original form. The formal recapitulation continues up to the point where the second subject should normally enter, and is here interrupted by an insertion of the theme of the introduction, andante, after which the second subject appears rhythmically molded to fit a continuation of the 9-8 meter of the Andante. A brief restatement of the first subject concludes the movement.

Glazounov's accompaniments, like Borodin's, often consist of repeated notes, stationary rhythmic figures. The Scherzo, allegro vivace, B-flat major, 6-8 time, begins in this way with four measures of in-



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introduction for the bassoons and second violins pizzicato. The subject, giocoso, expressive of playfulness and gentle gaiety, is allotted to two clarinets. The whole first section of the Scherzo consists of a development of this idea. The trio in D-flat major brings forth a more tranquil theme for the clarinet with sustained harmony in the strings and staccato afterbeats in the flutes. The original tempo is resumed and the material of the first part repeated with slight modifications. The movement ends quietly.

There is no independent slow movement in this symphony, but only a short Andante which serves as an introduction to the finale. Against a soft tremolando in the violins, the third clarinet and violas sing a quietly expressive theme. The horns take up the melodic thread, and later the bassoons and 'cellos push on to a quickening tempo. Below the trills of the wood wind and the strings is heard a vigorous rhythmic figure in the trumpets and horns, anticipating the theme of the finale which, after a mighty crescendo, bursts forth, Allegro, E-flat major, 2-2 time. The subject is energetically set forth in an extended statement by the whole orchestra. A sudden shift of tonality to E major brings a secondary idea which is also worked over, serving as a transition to the second subject. This bright quiet tune is sung first by the violas and oboe in G major, and then by the violins with counter-melodies in the lower strings. The development begins with a rhythmic transformation of the first subject in the trombones, and presents new aspects of this theme. The secondary idea is also

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recalled, and there are even subtle reminiscences of the theme of the introduction to the first movement, although there is no abandonment of the eighth-note rhythm which predominates. The recapitulation is led into, fortissimo. The second theme is here combined with the secondary idea which originally preceded it. Later on one hears the persistent recurrence of a rhythmic idea closely resembling the main theme of the first movement. The coda brings back the material of the principal subject and the movement ends in a brilliant and forceful tutti.

When Glazounov died in Paris in 1936, the world lost one of the last remaining links with the early development of the Russian nationalist school. Glazounov was inactive as composer in his last years. He had left Russia in 1928, made Paris his home, and visited this country in 1929, conducting the Boston Symphony Orchestra as guest, January 17, 1930.* Long before he left Russia his creative career had ceased. The last known work (excepting a small piece for 'cello) was his incidental music to *The King of the Jews* in 1914. In Russia's lean

* It was January 17, 1930; the program — Sixth Symphony, the Violin Concerto, and the symphonic poem "*Stenka Razin*." Glazounov also conducted the Detroit Symphony Orchestra in Detroit (November 21, 1929) and at the Metropolitan Opera House in New York (December 3, 1929).

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days after the first World War, the composer was reduced by ill health; H. G. Wells met him in Petrograd in the autumn of 1920 and reported (in *Russia in the Shadows*), "He used to be a very florid man, but now he is pallid and very much fallen away, so that his clothes hang loosely on him." Glazounov had become director of the St. Petersburg Conservatory in 1905 and from that time had devoted most of his energies to teaching.

Above any other composer, Glazounov stood, a living span between two centuries. The young and aspiring musicians at the Leningrad Conservatory long looked up to him as the surviving spokesman of a tradition which, deride it as they might, has something invaluable to those who have the discrimination to adapt old equipment to new styles. Glazounov's mastery of form, his uncanny skill in counterpoint and orchestration, his subtlety in thematic usage — these qualities have made him precious to a new order, trying to find its stride.

His brilliant ease in composition smoothed his pathway through his long career. Musically speaking, Glazounov above all others was born with a silver spoon. His life had known no serious obstacles; he never had to undergo the sting of neglect, or to wait a decade



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or so for a sluggish world to attune itself to his musical message. His mother, a pianist, was also a musician of intelligence, and her just concern was to find teachers who could instill that invaluable quality in the young "Sascha." Her friend Mili Balakirev took the boy under his wing, and brought his attempts at composition to the attention of Rimsky-Korsakov. It was a propitious moment. The Russian nationalist group, having laboriously cemented their foundations, were on the lookout for young blood to carry on their work. Here indeed was a lad of promise, a "little Glinka."

Rimsky-Korsakov describes the event in his autobiography:

"Casually, Balakirev once brought me the composition of a fourteen- or fifteen-year-old high-school student, Sascha Glazounov. It was an orchestral score written in childish fashion. The boy's talent was indubitably clear. Shortly afterward (in the season of 1879-80) Balakirev introduced him, that he might take up his studies with me. While giving lessons in elementary theory to his mother, Eleyena Pavlovna Glazounova, I began also to teach the youthful Sascha. He was a charming boy with beautiful eyes, who played the piano very clumsily; N. N. Elyenovsky taught him piano playing. Elementary theory and solfeggio proved unnecessary for him, as he had a superior ear, and Elyenovsky had covered harmony also with him to a certain extent.

"After a few lessons in harmony I took him directly into counter-

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point, to which he applied himself zealously. Besides, he always showed me his improvisations and jotted down fragments of minor pieces. Thus work at counterpoint and composition went on simultaneously. In moments of leisure Sascha Glazounov played a good deal, and on his own initiative constantly acquainted himself with musical literature. At that time he was particularly fond of Liszt. His musical development progressed not by the day, but literally by the hour."

He advanced rapidly during the period of a year and a half in which he studied with Rimsky-Korsakov, and in 1881 was able to show his teacher a completed first symphony, which was duly performed by Balakirev, at a Free School concert in St. Petersburg. Rimsky-Korsakov describes the astonishment of the audience when a youth, in the "gymnasium" uniform the students wore, stepped shyly out to acknowledge their applause. A further intensive apprenticeship, including membership in the orchestra of the University and first-hand experience with wood wind and brass instruments, and Glazounov was composing profusely. Such influential musicians as Anton Rubinstein smiled upon his works, and they did not lack performance. Neither did they lack a publisher, for Belaiëv was conveniently at hand. Glazounov traveled westward in 1884, met Liszt at Weimar, and thanks to his helpful

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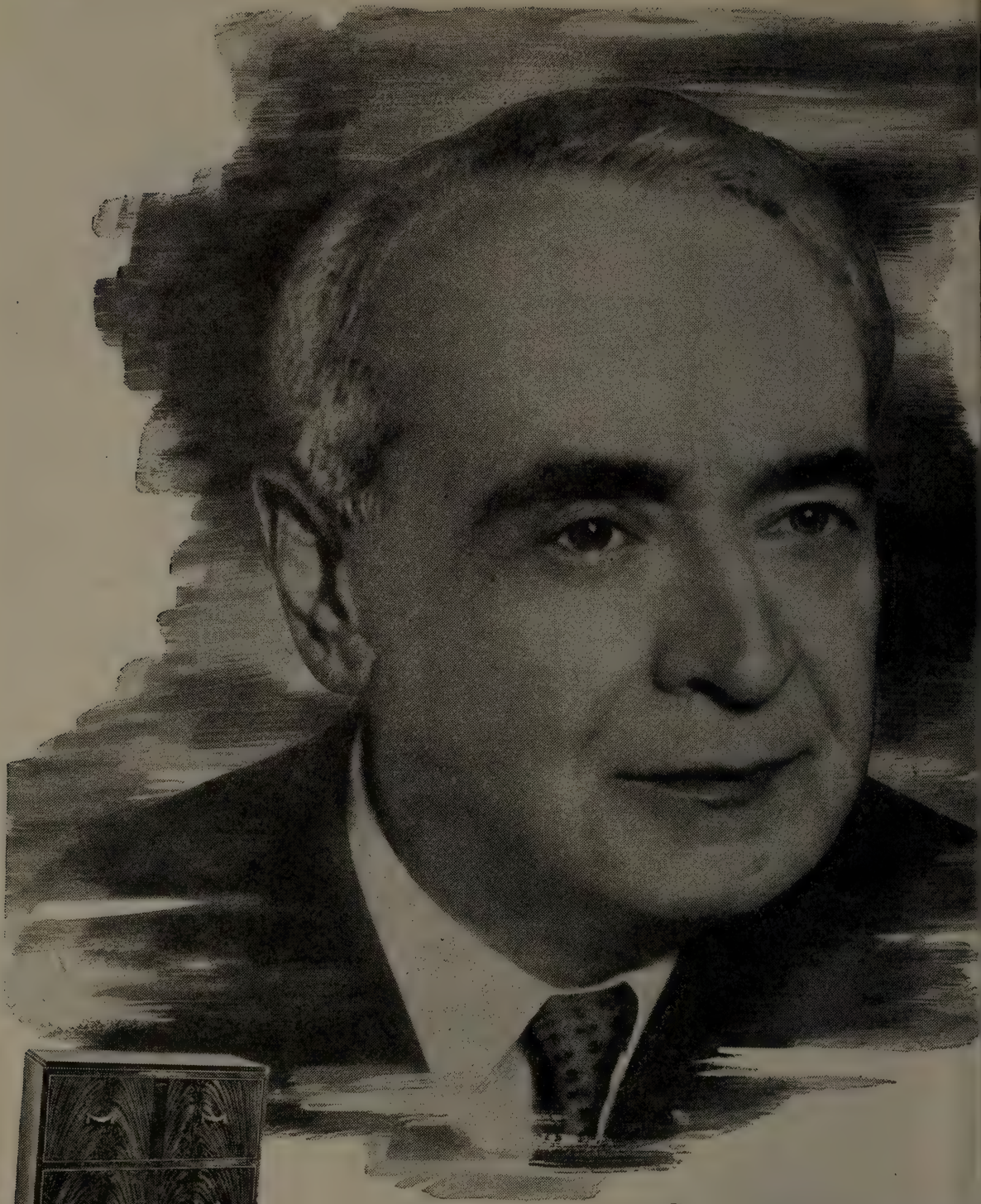
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ministrations the first symphony (which was several times revised) was heard there.

In 1886 he completed his Second Symphony, dedicated to and duly brought out by Liszt. The composer conducted this Symphony, together with the symphonic poem, "*Stenka Razin*," at the Paris Exposition, 1889, then receiving an expression of warm appreciation from Tchaikovsky. In such ways his music attained a considerable reputation through Europe. Tone poems, symphonies, chamber music, ballet music, songs, and piano pieces came with profusion from his pen. The Third Symphony is dated 1890; the Fourth, 1894; the Fifth, 1896; the Sixth, 1897; the Seventh was published in 1902. The Eighth, which was the last he wrote, is dated 1906.

Succeeding Rimsky-Korsakov as director of the St. Petersburg Conservatory in 1909, he held the office till 1912, and was appointed director for a second time in 1922. He shortly relinquished this post to Maximilian Steinberg.



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By HEITOR VILLA-LOBOS

Born in Rio de Janeiro, March 5, 1887 (?)

Composed in part in Rio de Janeiro in 1921, and several times revised, this Fantasia had its first complete performance by Oscar Borgerth at the Colon Theatre in Buenos Aires, November 1, 1940, the composer conducting.

It had its first performance in this country last Tuesday at a concert of the Boston Symphony Orchestra in Providence.

The score calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones and tuba, timpani, tam-tam, harp, cymbals, and strings.

VILLA-LOBOS has named the three movements of this piece, with French translations, as *Alma Convulsa* (*Tourment*), *Serenidade* (*Sérénité*), *Contentamento* (*Contentement*). The score is dedicated to Paulina d'Ambrosio, a violin teacher of the University of Brazil who once taught Oscar Borgerth.

Visiting this country in the season of 1944-45, Villa-Lobos conducted his music at the Boston Symphony concerts of February 23-24: two movements from "*Bachianas Brasileiras*" No. 7, *Chóros* No. 12, and *Rudepoêma*.

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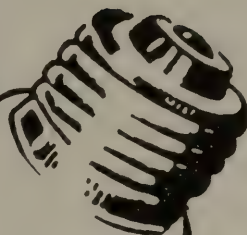
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He is now in this country and has composed the music for *Magdalena*, a production of the present season on Broadway.

This *Fantasia* (Villa-Lobos has avoided the title "concerto"* since his "'Cello Concerto" in 1915) has a history. According to Lisa M. Peppercorn, correspondent to the "New York Times" from Rio de Janeiro, June 8, 1941, the first and third movements were first performed December 15, 1922 at the Municipal Theatre in Rio, together with a rapid one, *A Mariposa na Luz* (The Butterfly in the Light) composed in 1917. In Paris in 1930 the present first two movements of the *Fantasia* were played. The composer conducted these two movements in 1940 in Montevideo and Buenos Aires. He then rewrote the final movement which he stated was lost in Paris, but which Miss Peppercorn hazards may have existed only in sketch form in any case. "Our assumption," she writes, "may be supported by the fact that its make-up and style have little affinity with the first two movements. It is, undoubtedly, more mature in form, clearer in the treatment of the subject-matter and, above all, more detached in the layout of the actual themes.

* The Suite for Piano and Orchestra (1913), the *Momo Precoco* (1929) the *Chôros* 11 and *Chôros* 13 are in effect piano concertos.

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"The first movement uses a number of themes, partly of Indian flavor, which appear only once or are repeated several times, without receiving symphonic handling. This is typical of Villa-Lobos's writing. His abundance of ideas leaves him little opportunity for development. On the other hand, the thematical material is conceived in such a way that it is less suited for the usual working-out technique."

OSCAR BORGERTH

OSCAR BORGERTH was born and obtained his musical education in Rio de Janeiro. After appearing in Brazilian cities as a concert artist, he made a tour of France, Spain, and Portugal before the last World War, while living in Paris. In Brazil in recent years he has played often as soloist and likewise with the Borgerth Quartet. He is a professor of violin at the *Escola Nacional de Música da Universidade do Brasil*.

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HEITOR VILLA-LOBOS

Born March 5, 1887 (?), in Rio de Janeiro*


THE father of Villa-Lobos, a writer and amateur 'cellist, gave the boy lessons on that instrument from his sixth year, but the piano interested him more. Heitor (Hector) never showed any tendency toward conformity nor liking for discipline. When he was eleven his father died, and henceforth he stopped attending school, and began a life of playing in restaurants and theatres. He acquired in his own way a familiarity with wind instruments, especially the cornet, clarinet, and saxophone, which made it possible to get further jobs and

* The year of the birth of Villa-Lobos has long been a vexed subject. The musical chroniclers, some after careful investigation, some by merely copying others, have given various dates. On the composer's first marriage, in 1913, his mother filed a statement giving the year as 1886. But Villa-Lobos on his marriage certificate gave 1885. On his French identification papers of 1927, 1891 appears. But the date of Renato Almeida in the 1942 revision of his History of Brazilian music, was 1890. In 1941, Nicolas Slonimsky, who has long made a laudable practice of authenticating birth dates by church and town records, visited the Church of Sao José in Rio, where Villa-Lobos believed he had been baptized — and found nothing. This could be explained by the fact that births were not legally required to be registered in those years. He stood with Burle Marx for the date of 1881. Since then, Vasco Mariz, who is preparing a book on Villa-Lobos, found a baptismal entry, in the Church of Sao José a year not hitherto mentioned: March 5, 1887. Lisa M. Peppercorn, another intrepid authenticator, records the above in her "History of Villa-Lobos's Birth-date," in the Monthly Musical Record, July, 1948, and, for want of refutation, accepts 1887.




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bring home money to his hard-pressed family. He picked up some musical instruction, but was principally self-taught.

Meanwhile, his ears were alert for what was going on about him. Laborers after their day's work in the rural portion of Rio where he lived would often strike up with a *chôro*. Guitars, of course, were to be heard on every side. "When he was fifteen and still tied to his compulsory 'cello practice," writes Andrade Muricy, "he was being taken by his humble guitar-playing friends to the great figures in the Bohemia of the *serestas*, many of whom were professional musicians who only there found the joy of life. A *seresta* is, one might say, a Brazilian serenade, but freer and more Bohemian."*

"Villa-Lobos, listening absent-mindedly to classical music, absorbed with the other the inflection, the rhythms, the coloring, that were fundamentals of the popular style." Such music as Villa-Lobos wrote in these years was in the popular vein. He entered the National Institute of Music at Rio, then under the direction of Nascimento, but the untamed youth found it impossible to subject himself to scholasticism. In the years 1911 and 1912 he played his 'cello in an orchestra in Paraná for a living, and only then began to find his

* Bulletin of the Pan America Union, January, 1945.

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destined manner of composition. He found himself at odds with the musical "culture" which would have recoiled from the crude but vital strains of the streets or the fields. Musicians in good standing, with a few exceptions, looked upon him as an oddity — if they noticed him at all.

In 1912 he journeyed northwards to visit Espirito Santo, Bahia, and Pernambuco. At Bahia he heard the negro guitarist Canhoto, listened to fetishistic rites, and wrote his three *Dansas Africanas*. On a second trip, visiting Manaus, he met the *macumbeiro* (or fetish leader) Romeu Donizetti, a *chôro* performer who played the saxophone and the piano. Burle Marx* mentions 1912, the year of the "scientific expedition" in the interior of Brazil, as "the great turning point in his life." "For a temperament like that of Villa-Lobos, inclined to the strange, fantastic and exotic, such direct contact with a primitive culture would lead naturally to a new path and a new goal. Only one other composer, Béla Bartók, has to my knowledge made a similar investigation into the folk-music of his country. Villa-Lobos not only recorded, learned and absorbed, but he merged what he

* *Modern Music*, October, 1939.

Burle Marx (born in Sao Paulo, Brazil, 1902) conducted concerts in Rio de Janeiro, and organized, in 1931, the Philharmonic Orchestra of that city. He visited the United States in 1935 and again in 1939, conducting at the New York World's Fair.



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found with that which he recognized at his own. The result was a fusion of all the elements in his own nature.

"After these researches into primitive Indian melodies, he proceeded further to make an all-embracing study of the folk, popular and indigenous music of Brazil. The feat in itself is without comparison in the story of any great musical career."

He was enabled to go to Paris in 1922, and remained there until 1926. He was undoubtedly influenced by French music, but wary of the ripe, suave and self-conscious culture of Satie and his followers. The spokesman of a people in their first musical awakening, where strength and vividness are more to the fore than adroitness and polish, will guard against acquiring a smooth, but alien, technique at the expense of a style which beneath certain crudities is original and fresh. Villa-Lobos clung to the maxim that it was "better to produce poor music of his own than good music derived from someone else." Many were impressed by this independent and self-willed artist. French periodicals noticed him with marked interest. It was a little later that Irving Schwerké announced him as the "Rabelais of modern music," and praised his "many-sided music, ferocious, savage, sweet, gentle, smiling."* There was a Villa-Lobos "Festival" in Paris, in 1927,

* League of Composers Review, New York, January 1925.

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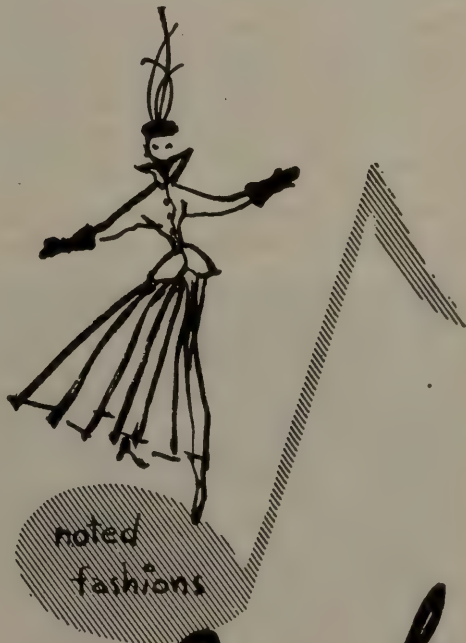
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in which the Lamoureux Orchestra played, and another concert in 1929.

Returning to Brazil, Villa-Lobos continued to compose with astonishing profusion: *chôros*, symphonies, operas, a formidable list of symphonic poems, smaller works beyond reckoning. The article in Baker's Dictionary of Music under his name lists a full column of works, and makes the statement that there are "more than 1300" of them. Burle Marx gives 1400 as an approximation. The attempt to order and list the works of Villa-Lobos is made difficult by the composer's habit of putting his music to other uses at a later time, of transcribing it for different instrumental combinations.* It was hardly to be expected that any considerable portion of the bulk of youthful works would find performance during the many years which have followed. Orchestral performances of his extremely difficult music have been necessarily infrequent in Brazil. Until recently in the United States his music has had little attention.

Lack of performance has not deterred Villa-Lobos from adding frequently and notably to the many works of his younger days. He has composed three ballets, making a stated total of eighteen. From these is derived the suite "*Caixinha de Bôas Festas*" ("Magic Window," 1932). To the first of the "*Bachianas Brasileiras*" (1932) eight more have been added, according to their composer. His music for a film, "*Descobrimento do Brazil*," ("The Discovery of Brazil," 1937)

* Thus one finds ballets or suites utilizing movements which had previously existed as separate smaller works. Several movements from "The Discovery of Brazil" (1936-37) are drawn from earlier sources. The numbering of the pieces entitled *Chôros* is often not in correspondence with their given dates of composition. The *Chôros* No. 2, written for duet of flute and clarinet, was later transcribed to piano solo; the *Chôros* No. 6, appears both for chamber combination of four instruments and for full orchestra.

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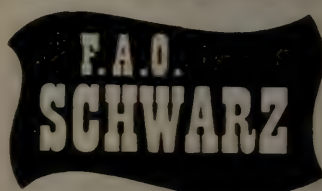
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he has made into a suite, and this entirely remarkable music, depicting the growth of his country from its native jungle state, has been performed by several of our orchestras. The facility with which he finds a subject and turns it to musical uses is illustrated by his orchestral piece called "The New York Sky Line" (1940), wherein the sixteen-bar melodic line is derived from a chart of that sky line approximated in notation.

Some composers have used actual folk themes in their music, some have used popular tunes, and some have used their own themes in the character of folk themes. All three methods are to be found in the music of Villa-Lobos. Luise M. Peppercorn* has made a close study of the popular origins in the music of Villa-Lobos and writes: "It is interesting that Villa-Lobos has made use of many possibilities in his treatment of folk material. He has liberally borrowed folk melodies and harmonized them. He has achieved genuine compositions on a folk song basis and has also concocted synthetic wholes of folk elements and rhythmical and melodic fragments of this stuff. He has deliberately quoted popular themes in otherwise original compositions or arranged these tunes for part singing.

"He has frequently quoted popular melodies current among the people, and especially among the children, of his country. He has done so in the sets, for piano solo, such as *Cirandas* (1926), *Cirandinhas* and *Brinquedo de Roda*. They are used again in the Fifth String Quartet (1931) and in *Momo Precoco* (1929) for piano and orchestra.

"The songs *Tres Poemas Indigenas* (1926), on the other hand, are

* "Some Aspects of Villa-Lobos' Principles of Composition," *The Music Review*, London, February, 1943.



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based on original folk melodies, as the title already indicates. Yet the *Chansons Typiques Brésiliennes* are merely harmonizations of folk-tunes and popular themes. . . . He has also created psuedo-folk-melodies, as, for instance, in the twelve *Serestas* for voice and piano. He has absorbed the melodic and rhythmical traits characteristic of the original musical language, and has made them part and parcel of his own nature in order to create a genuine composition based on the rhythmical and melodic *données* of folk material."

In spite of his non-academic training, Villa-Lobos has proved in recent years invaluable in the schools of Brazil. In 1931, his Government appointed him Supervisor and Director of Musical Education. He drilled school-teachers in a method of notation of his own devising: the seven notes of the scale are signified by raising in turn the five fingers of the hand and lowering the first two. Villa-Lobos, thus successfully establishing a means of musical communication to great numbers of children, has used it to spread through Brazilian schools both classic choral music and the authentic folk modes of Brazil. Dr. Francisco Court Lange, musicologist of Uruguay, has called this work of Villa-Lobos "the world's greatest achievement in the field of practical musical pedagogy. Brazil will have in a short time a generation of young lovers of music who will form the basis for the future of musical art in South America."

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"Villa-Lobos," writes Mr. Slonimsky, "is a 'programmatic' composer. Every piece of music he writes has a story, and every title he places over a finished work is a picture. Brazilian legendary epos particularly fascinates him. His music is more than individualistic; it is almost anarchistic in its disregard for the performer's limitations. When Villa-Lobos needs a certain sonority, he expects the player to produce it. He might have replied to the dismayed performer, as Schönberg did, when a violinist remarked that his Violin Concerto requires six fingers on the left hand: 'I can wait.' Yet Villa-Lobos' music is not unplayable; it is merely difficult in an untraditional way. To the technical complexity is added the complexity of rhythm, and aural perception. Villa-Lobos can write in an exceedingly clear manner, as witness his numerous, and successful, choruses and piano pieces for children; but when he needs utmost expressive power, he resorts to the harshest type of dissonance, and employs instrumental effects that seem to do violence to the instruments, at least in the view of conventional performers."

And his colleague Burle Marx has described him as "that rare phenomenon, a composer who works at his trade. With him it is not a question of time, mood, feeling, or inspiration, but rather of necessity. His music is a continuous, spontaneous, abundant pouring forth. He

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is perhaps the only modern composer who creates with complete abandon and unselfconsciousness. Not at all perturbed by rigid innovations, or by problems of style and form, he creates like a god — without question and with sure confidence. Each work has a form, a color, a style and vigor of its own. It is possible perhaps that such an amalgamation of contending forces — indigenous, primitive, Portuguese, European and African — could spring only from a country like Brazil with its great unexplored forests, its mountains, its rivers and vast skies. Whatever the sources, the music is Villa-Lobos.”

SUITE FROM “IBERIA”

By IZAAC ALBÉNIZ

Born at Camprodon in Catalonia, May 29, 1860; died at Cambo-des-Bains in the Pyrenees, May 18, 1909

Arranged for orchestra by ENRIQUE FERNÁNDEZ ARBÓS

(Born at Madrid, December 25, 1863; died at San Sebastian, June 3, 1939)

Albéniz composed four sets of three pieces each for piano solo under the title “Iberia.” He composed them between the years 1906 and 1909. The first contained “Evocación,” “El Puerto,” “Fête-Dieu à Séville”; the second, “Triana,” “Almeria,” “Rondena”; the third, “El Albaicin,” “El Polo,” “Lavapiés”; the fourth, “Malaga,” “Jerez,” “Eritaña.” E. Fernández Arbós* made an orchestration of the first four of these, and also “El Albaicin.” They were performed for the first time under his direction by the *Orquesta Sinfonica* in Madrid, of which he was the conductor for a number of years.

“La Fête-Dieu à Séville” and “Triana” were performed for the first time in Boston when Mr. Arbós conducted the Boston Symphony Orchestra as guest on January 18–19, 1929.

Mr. Arbós requires the following instruments for these pieces: three flutes and

* Enrique Fernández Arbós studied violin at the Conservatory in Madrid and later in Brussels under Vieuxtemps and in Berlin under Joachim. For years he appeared in many parts of the world as a violin virtuoso, also serving as concert master for the Berlin Philharmonic Orchestra and for the Boston Symphony Orchestra in the season 1903–04. In that season he organized a quartet with members of this orchestra. Before his death he conducted as guest in a number of cities here and abroad. Conducting the Boston Symphony Orchestra January 18–19, 1929, he presented music by Wagner, Halffter, Ravel, Albéniz, Turina and de Falla.

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ALBÉNIZ composed his Suite "Iberia" in the last three years of his life, when he had made his home in Paris and was enjoying, after much wandering and considerable poverty, a growing fame in France. The following description of the original piano pieces is taken from the book "Music in Spain" by Gilbert Chase (1941):

"EVOCACIÓN"

"Works of formidable technical difficulty, taxing the resources of the best-equipped virtuosi, those twelve 'impressions' — so they are called in the subtitle — constitute an imaginative synthesis of Spain (though in truth most of the pieces have Andalusia for their locale) as seen through the nostalgic evocations of the composer in his Parisian exile.

"Each of these pieces utilizes Spanish rhythms in a freely artistic and idealized manner, the rhythms of the dance alternating with the vocal refrain or *copla*. 'Evocación,' the opening number of 'Iberia,' is a *fandanguillo* (literally, 'little fandango'), with an intensely lyrical *copla* that appears first in the bass and later returns in the upper



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register marked *très douce et lointain* (very soft and distant). This melody, with its characteristic cadence on the dominant and its thoroughly guitaristic accompaniment, is typical of Albéniz in his most idyllic mood. Technically this is the least difficult of all the pieces in 'Iberia.' ”

“EL PUERTO”

In *El Puerto* (*The Port*), we are at once plunged into the dazzling sunlight and irresistible animation of a *día de fiesta* in a southern seaport — Puerto de Santa Maria, on the river Guadalete. Three Andalusian dances, the *polo*, the *bulerías*, and the *seguriya gitana* (Gypsy seguidillas), lend their rhythmic variety and harmonic piquancy to this pulsating evocation of a popular holiday. The piece begins with the *polo*, brusquely interrupted at the top of the second page by the *bulerías*, with the almost savage incisiveness of their harsh minor seconds and the vehement insistence of their accented offbeats. The entry of the *seguriyas*, with their dissonance-provoking syncopations, is marked *souple et caressant*, for this is a supple and caressing rhythm, insinuating and provocative like the swaying hips of the *bailarina*. At the end all this exuberance and gaiety vanish in one of those fade-out codas to which Albéniz is so partial.

“FÊTE-DIEU A SÉVILLE”

“Seville is famous for the pageantry and intensity of all its religious celebrations, especially those of Holy Week and Corpus Christi. It is the latter feast day that Albéniz depicts in ‘*Fête-Dieu à Séville*,’ the

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third number of 'Iberia.' As the procession bearing the Sacred Host makes its way through narrow, spectator-thronged streets, voices will suddenly be raised in a '*saeta*' — literally, an 'arrow' of song — piercing the tumult of the celebration with the vibrant intensity of its lamentation. The '*saeta*,' a semi-improvisational manifestation of popular religious feeling, sometimes addressed to the Virgin Mary and sometimes invoking the sufferings of Her Son, is taken up by one group of spectators after another, passing from balcony to balcony as the procession moves along. '*Fête-Dieu à Séville*' begins with a march-like theme, heard at first from a distance and growing louder as the procession approaches. Then the poignant melody of the '*saeta*' enters in *fortissimo* octaves, to be taken up later by a single voice, attenuated by distance. The march-like theme is then developed to a tremendous climax — Albéniz uses three staves to obtain his far-flung sonorous effects — followed by a tranquil coda built over tonally shifting pedal points, the melody of the '*saeta*' appearing once again like a faint echo."

"TRIANA"

"The second book of 'Iberia' opens with 'Triana' — the name is that of a popular quarter of Seville — based on the rhythm of the ubiquitous *paso-doble* ('two-step'), alternating, and at times combined, with a *marcha torera* ('toreador march'). The cross-rhythms and unexpected modulations are extremely effective. The treatment of the themes is more rhapsodic than is usual with Albéniz, corresponding somewhat to the esthetic concept of Liszt's Hungarian Rhapsodies. 'Triana' is the most frequently played of all the pieces in 'Iberia,' and with reason, for the lilt of its melodies and the verve of its rhythms are irresistible."

"Several of the pieces in 'Iberia,'" Lawrence Gilman has written, "refer to the name of a town (as in the case of the number on this program), which serves as a sort of program for the music. Some of these titles require a traveler's — or at least a reader's — information. Thus, the title of this number, '*Triana*,' is meaningless unless one

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knows that Triana is a faubourg of Seville, 'where the *gitanas* abound more than anywhere else in Spain, and that it is their Alsatia, or *Quartier Latin*, out of which came Carmen and hundreds of other *cigarreras*.' ”

“EL ALBAICÍN”

Book III opens with what we consider the most beautiful and original of all the pieces in *Iberia*. This is *El Albaicín*, named for the Gypsy quarter of Granada, so picturesquely situated on a hill facing the Alhambra. The music is marked to be played *Allegro assai, ma melancolico*, for it follows the pattern of the *bulerías*, one of those melancholy yet passionate dance themes so beloved by the Andalusian Gypsies. The *copla* has the sinuous semi-moving within the characteristic compass of a sixth. The nostalgic poetry of the lyrical refrain is set off by the tense and pungent guitar figurations of the accompaniment. Debussy particularly admired *El Albaicín*, declaring that few compositions could compare with it. Certainly there is nothing quite like it in all piano literature.



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| Bach, J. S. | Brandenburg Concertos No. 2, 3, 4, 5, 6 Suites No. 2 and 3. Prelude in E major |
| Beethoven | Symphonies Nos. 2, 3, 8, and 9; Missa Solemnis; Overture to "Egmont" |
| Berlioz | Symphony, "Harold in Italy" (Primrose) Three Pieces, "Damnation of Faust," Overture, "The Roman Carnival" |
| Brahms | Symphonies Nos. 3, 4 Violin Concerto (Heifetz), Academic Festival Overture |
| Copland | "El Salón México," "Appalachian Spring," "A Lin- coln Portrait" (Speaker: Melvyn Douglas) |
| Debussy | "La Mer," Sarabande |
| Fauré | "Pelléas et Mélisande," Suite |
| Foote | Suite for Strings |
| Grieg | "The Last Spring" |
| Handel | Larghetto; Air from "Semele" (Dorothy Maynor) |
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| Harris | Symphony No. 3 |
| Haydn | Symphonies No. 94 "Surprise" (new recording); 102 (B-flat) |
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| Liszt | Mephisto Waltz |
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| Mozart | Symphonies in A major (201); E-flat (184); C major (338); Air of Pamina, from "The Magic Flute" (Dorothy Maynor) |
| Piston | Prelude and Allegro for Organ and Strings (E. Power Biggs) |
| Prokofieff | Classical Symphony (new recording); Violin Concerto No. 2 (Heifetz); "Lieutenant Kijé," Suite; "Love for Three Oranges," Scherzo and March; "Peter and the Wolf"; "Romeo and Juliet," Suite; Symphony No. 5, Dance from "Chout" |
| Rachmaninoff | "Isle of the Dead"; "Vocalise" |
| Ravel | "Daphnis and Chloé," Suite No. 2 (new recording); Pavane, Rapsodie Espagnole, Bolero |
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| Satie | Gymnopédie No. 1 |
| Shostakovitch | Symphony No. 9 |
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| Schumann | Symphony No. 1 ("Spring") |
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FRIENDS OF THE ORCHESTRA— ANNUAL MEETING

To those interested in contributing to the Serge Koussevitzky Anniversary Fund it is announced that a gift to the Orchestra carries the privilege of attending the Annual Meeting of the Society of Friends of the Orchestra which this year will be held at Symphony Hall on Wednesday, March 2nd, at four o'clock.

A special program has been arranged by Dr. Koussevitzky to follow the meeting, and at the conclusion of the music the Trustees and Dr. Koussevitzky will receive our members at tea in the upper foyer.

Gifts to the Anniversary Fund will constitute enrollment in the Society for the current season. Checks may be drawn payable to Boston Symphony Orchestra and may be mailed to Fund Headquarters at Symphony Hall, Boston 15. Such gifts are tax deductible.

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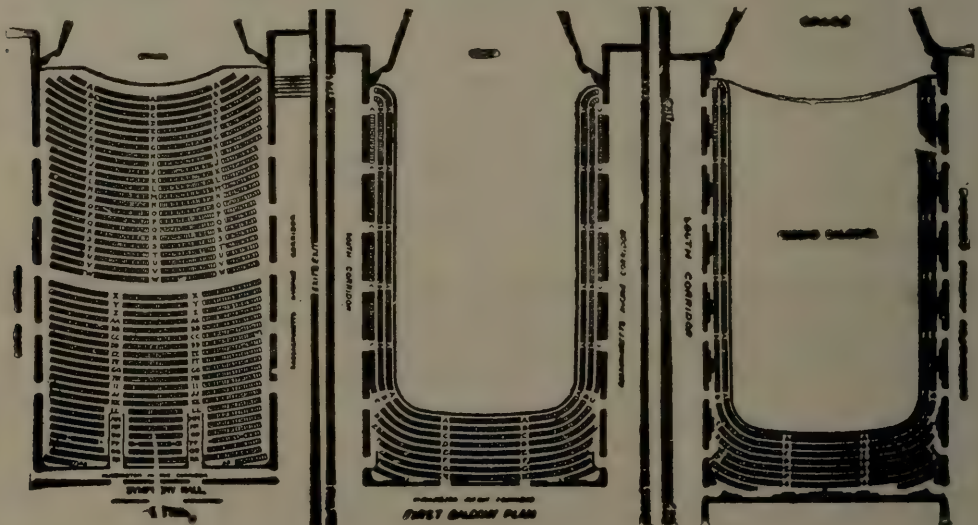
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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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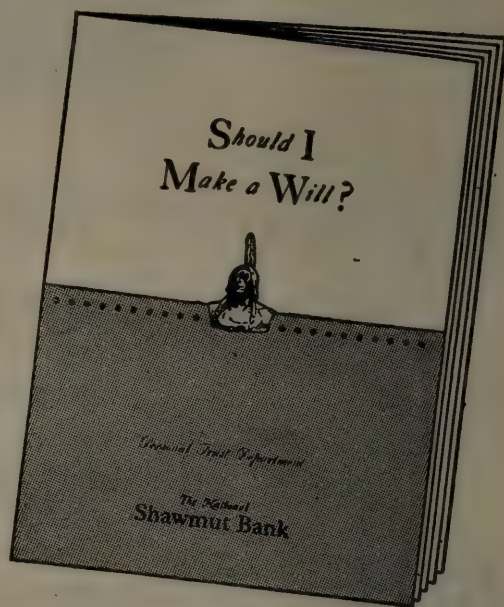
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CLAUDIA CASSIDY (in the *Chicago Tribune*):

"Collectors in search of Serge Koussevitzky's double bass recordings are being rescued by a series of circumstances. Perhaps you remember that when Boston asked its renowned conductor what he wanted in token of admiration and affection in the 25th and farewell season, he said he wanted "a big gift" for his orchestra. That gift was a backlog of financial security, and the fast growing Serge Koussevitzky Anniversary fund is the result. To augment it, a limited edition of 1,000 albums of Koussevitzky recordings has been made available by the Boston orchestra in cooperation with RCA Victor. Each is autographed, holds the portrait of the player with his instrument now hanging in Koussevitzky's Tanglewood home, and features three 12-inch, ruby vinylite records of the slow movement from Koussevitzky's double bass concerto, his *Chanson Triste* and *Valse Miniature*, and his arrangement of a largo by Eccles, plus a lullaby by Laska. The recordings were made in 1929, and you have to hear what they can do with the double bass to believe it. Pierre Luboshutz is the accompanist. The price is \$10, including mailing costs. Address the Boston Symphony Orchestra, Symphony Hall, Boston 15."

JAY C. ROSENFELD (in the *Berkshire Eagle*):

"Immediately discernible are the attributes which make orchestral music under his direction so absorbing; a magnificent conception of line, a continuously glowing tone and the peerless faculty of maintaining and re-instilling vigorous urgency in the music. Except for a propensity to make his shifts and slides very noticeable, the mechanics

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of the playing are formidable. His intonation has the character associated with Casals and Heifetz, the tone has a vivid warmth and the bowing the uncanny amplitude of those masters who know the secret of preserving intensity without expending all their resources.

It used to be the custom at times to use a smaller instrument for solo playing than the dinosaurian monster ordinarily used today in orchestral playing. There is no reason to warrant any such assumption in this case. The smaller body, however, permitted the achievement of a 'cello-like tone while the employment of a longer neck retained the problems peculiar to the unwieldy viol. This album exhibits another and less known fact of Koussevitzky's art and proves, if proof were necessary, that the talents which have made him superlative as a conductor served him equally well as a performer.

. . .

FERNANDEZ' POSTHUMOUS SYMPHONY

A Symphony by Oscar Lorenzo Fernandez, composed in 1945, and still unheard when he died last August 26, will have its first performance at the Boston Symphony concerts of next week. Eleazar de Carvalho has brought the manuscript from Brazil for the purpose of performing it at these concerts. The music of this composer is known by a *Batuque*, played at the Boston Symphony concerts. Fernandez was born in Rio de Janeiro in 1897. The racial, but still individual, character of his music has been recognized in numerous performances in this country.

After this pair of concerts Dr. Koussevitzky will return from his midseason vacation to conduct the remaining concerts of the season in Boston, except for one week (March 22, 25-26) when Leonard Bernstein will appear once more as guest.

Immediately following this pair of concerts Dr. Koussevitzky will conduct the spring Pension Fund concert in Symphony Hall on Sunday afternoon and evening, March 27, presenting in two parts the Mass in B minor by Johann Sebastian Bach. Bach's Mass was last performed by this Orchestra in 1944.

. . .

YOUNG PIANIST FROM FRANCE

Nicole Henriot who is to play for the first time in Boston at the symphony concerts of next week has had an event-

ful career in music subject to the hazards of war. She was born in Paris in 1925. She began studying piano under Marguerite Long at the age of seven-and-a-half and proved her childhood ability by appearing in several musicales at the age of eleven, playing Ravel's four-hand arrangement of his *Mother Goose Suite* in duet with the composer. She entered the Paris Conservatoire at the age of twelve and was still a student when the World War came. She appeared as soloist with the principal orchestras of Paris, likewise in Brussels. In 1943, at the age of eighteen, she played three concertos (by Brahms, Schumann, and Liszt) at a concert under the direction of Charles Munch.

The news bureau of Columbia Concerts, Inc. provides the following information. "Her success brought insistent and flattering offers from the Nazis to tour Germany, but she consistently refused. When the pressure grew too great, the young girl went around for months with a bandaged hand whenever she left the house, pretending she had an accident and could not play." The information is also furnished that "her two brothers, officers in the last war, carried on after the fall of France with the Resistance forces and were decorated for bravery. Nicole herself was an active member of the Underground and helped her engineer brother as carrier in his espionage work. She still bears scars from the morning after D-Day, June 7, 1944, when the Gestapo raided her home and knocked her unconscious, but not before she had managed to dispose of papers hidden by her brother. She was decorated with the badge of the *Commandos d'Afrique*, an honor granted to few civilians.

After the armistice, she was the first French pianist to appear in England. In the spring of 1946 she represented her country at the Prague Festival and has since toured various European centres. She was soloist at the inaugural concert for UNESCO in Paris. Miss Henriot made her American debut as soloist with the New York Philharmonic Symphony Society, January 29, 1948.



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(First concert performance)

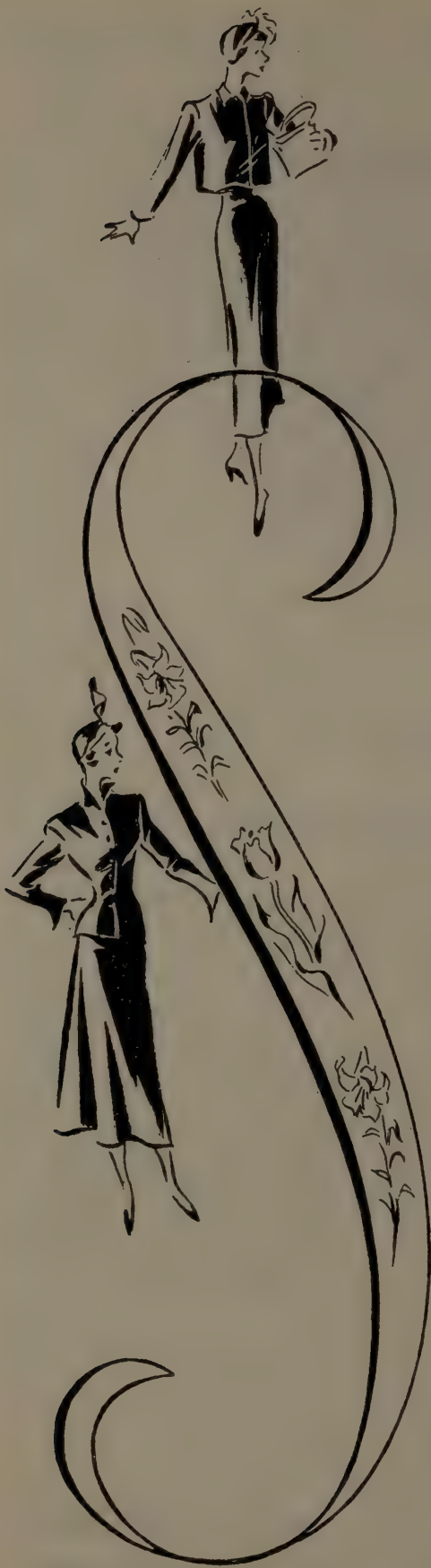
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IGOR STRAVINSKY

STRAVINSKY was born at Oranienbaum, a small coast resort near St. Petersburg, and opposite Kronstadt, on the 17th of June, 1882. This was June 5 by the Russian calendar, whereby the composer was given his name from his patron saint, Igor. He was the third child of Feodor Stravinsky, who was the principal bass singer of the Imperial Opera in St. Petersburg. There was a Polish strain in the family on the father's side, a Ukrainian strain on the mother's. Feodor was an outstanding Mephistopheles in the operas of Gounod and of Boïto, and customarily took the bass parts in "Russlan and Ludmilla," "Boris Godounov," or "Prince Igor." He was a cultured and well-read artist, possessing a large library. The son, until his adolescent years, did not benefit by the experience of his father's activities. When at length he was taken to hear "Russlan" and "A Life for the Tsar," he was immensely impressed. He had studied piano from the age of nine, and had already seized upon Glinka's scores in the father's library. A performance of Tchaikovsky's "Pathetic" Symphony shortly after the composer's death (the young man had had a passing glimpse of the composer in the lobby at the Opera) made an indelible impression upon his imagination. Stravinsky's adoration of Tchaikovsky's music



has been lifelong, and has always withstood his early training under the ægis of the nationalist "five."

Stravinsky dutifully went through school and prepared, according to the wish of his father, for a career in jurisprudence. He did not take part in the school life, nor did he later at the law college find his real interests and his real development. He was avid for the experience of concert and opera which St. Petersburg afforded, and in his most impressionable years was drawn to the musical efforts and discussions of a group of intellectuals and quasi-"liberals" who talked of the "rights of man," opposition to governmental tyranny, and a scientific materialism. Musically speaking, this postulated "realistic expression" and cultivated "popular and nationalistic tendencies and admiration for folk-lore." The work of Moussorgsky met the ideal of this circle, and it is interesting to note that when Stravinsky had submitted to and survived the doctrines of the nationalist cult at the St. Petersburg Conservatory, Moussorgsky long remained for him the one composer among them whose aims had been congenial to his own.

Meeting as a fellow student at Heidelberg the son of Rimsky-Korsakov, he obtained an interview with the famous head of the Petersburg Conservatory in the hope of encouragement toward a mu-

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sical career. The mildly austere professor was unexcited by his early attempts at composition, but advised him to develop his musical talents. He wisely warned him to do this by individual instruction, rather than by subjection to the doctrinaire routine of the Conservatory classes. (The amateur Stravinsky had studied the textbooks of harmony with impatience and rejection, the accepted rules of counterpoint with exceeding interest and absorption.) At the Conservatory, Stravinsky learned to admire the uncanny skill of Glazounov in the handling of the symphonic form. The orchestral color of Wagner from which Rimsky-Korsakov had so largely derived was also a model. Rimsky-Korsakov took the young man in hand for instruction in instrumentation. Stravinsky, the incipient musical adventurer, probed a field in which his teachers and leaders were almost entirely ignorant, and which they waved aside as inconsiderable — the recent achievements of composers in France. The music of Chabrier and of Debussy fascinated him, and in lesser degree that of César Franck, d'Indy, Fauré and Dukas. Stravinsky's writings soon showed the influence of Debussy, "with his extraordinary freedom and freshness of technique." Rimsky-Korsakov shook his head rather dubiously over all this.

Stravinsky finished his university course in the spring of 1905, and



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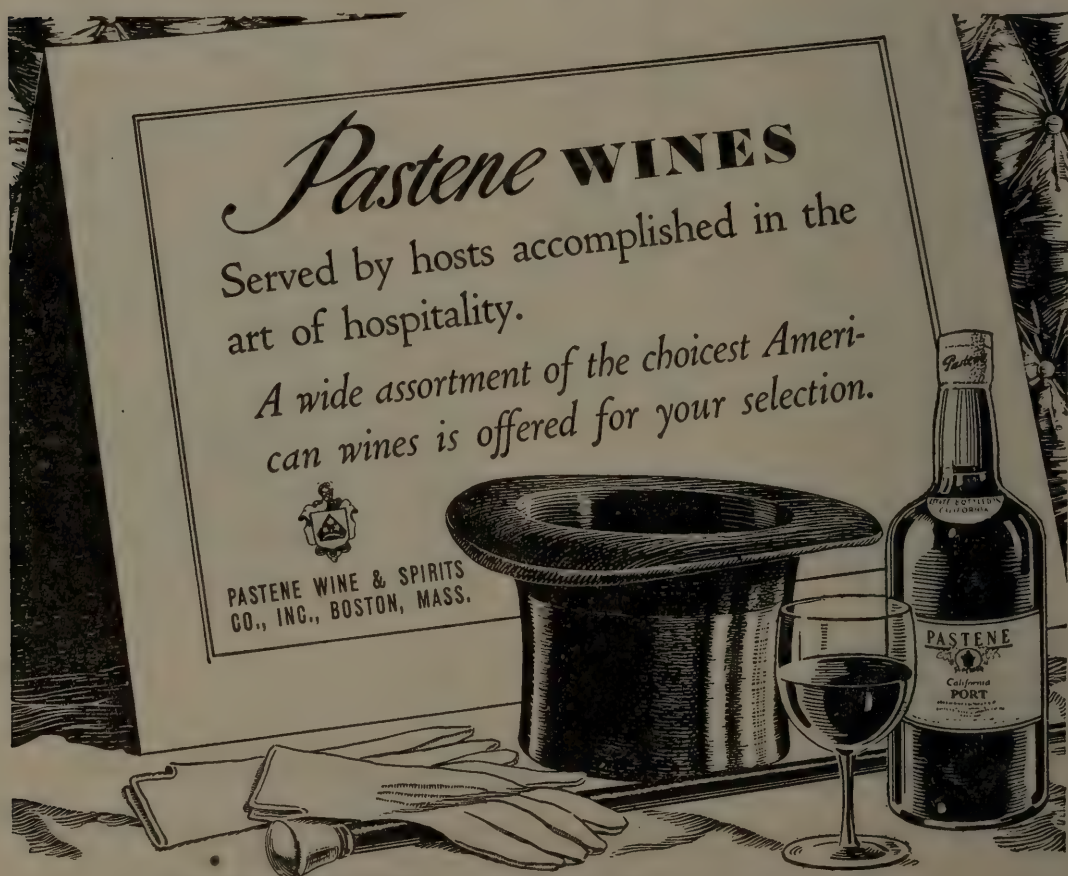


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in 1906 was married. He produced for the inspection of Rimsky-Korsakov his little suite for voice and orchestra, *Faune et Bergère*, and a symphony, an excursion into the full sonata form made in youthful deference to constituted classicism, and not repeated in the course of many stylistic adventures to come. Developing an increasing independence, Stravinsky composed his then bold orchestral *tour de force*, "Fireworks," in the year 1908, for the wedding of the daughter of Rimsky-Korsakov, and hastened to send the score to his master's summer residence. The package was returned with the information that the addressee had died. Rimsky-Korsakov was destined not to know *L'Oiseau de Feu* or *Petrouchka*, not even the *Scherzo Fantastique* or the first act of *Le Rossignol*, although Stravinsky had sketched the latter two scores before the master's death. The ballets would probably have puzzled and disturbed him. Stravinsky composed a *Chant Funèbre* in memory of Rimsky-Korsakov, a score which unfortunately has disappeared in the turmoil of the Revolution.

When, in the winter of 1908, the *Scherzo Fantastique* and the *Fireworks* were performed at the Siloti concerts in St. Petersburg, an interested listener, Serge Diaghilev, singled out the composer for his own purposes. This extraordinary *entrepreneur* of the arts, ten years the senior of Stravinsky, had attained prominence in the promo-



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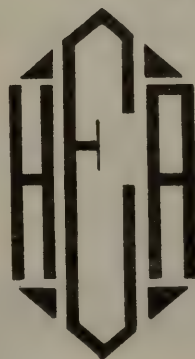


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tion in turn of painting, of journalism, and of musical performance. The ballet was his present concern, and he engaged Stravinsky forthwith to orchestrate a Nocturne and a Waltz of Chopin, for the coming Paris season. A significant friendship then began which was to last until the death of Diaghilev twenty years later. The association was remarkable in that it deflected the creative course of a composer of such indomitable and clearly defined purpose as Stravinsky into a field which might not otherwise have drawn him. It was remarkable no less that two artists of such definite and unyielding views should have been able to work together intermittently for so long a period while keeping their differences of opinion from growing into a barrier between them.

Stravinsky returned in the summer of 1909 to the score of his first opera, *The Nightingale*, of which he had written only the introductory first act, but Diaghilev tempted him with a definite offer for a ballet of his own on the Russian fairy tale *The Firebird* for the season of 1910 in Paris. The ballet form, which had long been looked down upon by serious musicians in Russia, had been more or less legitimized by the contributions of such composers as Glinka and Tchaikovsky. Diaghilev had gathered together a group of artists of

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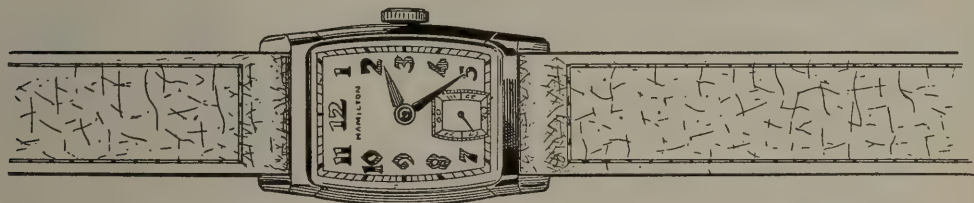
brilliant abilities, and could tempt the principal composers of his day with prospects of flawless and inspiring production, as well as financial profit. Stravinsky accordingly laid his opera aside to compose music for dancing drawn from a subject Rimsky-Korsakov had treated. The result, though more than touched by the French manner, shone forth as the first unmistakable manifestation of a new and important composer in Russia. While working upon the last pages of the *Firebird*, Stravinsky was seized with the idea of a pre-historic ballet, a young girl in the center of a circle of elders, dancing herself to death in propitiation to the God of Spring. But he laid the idea temporarily aside to write a ballet depicting a country fair with the puppet "Petrouchka" as its central figure. *Petrouchka* was accordingly

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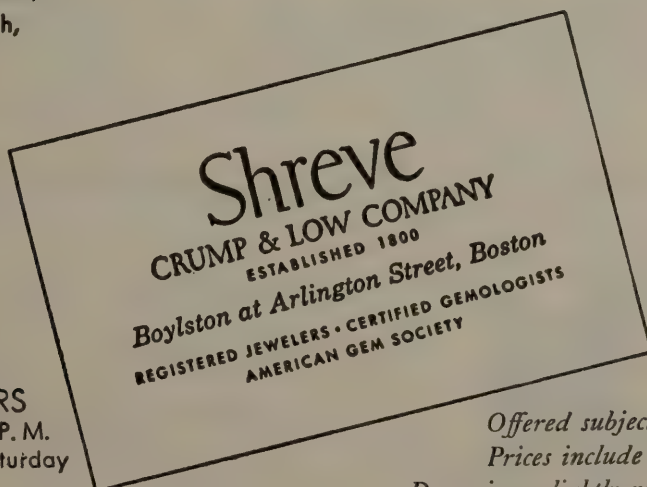
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completed and mounted in the following summer. The obscure composer, whom Diaghilev had given his opportunity, in turn raised Diaghilev and his troupe to world fame with two ballets of such provocative and scintillating qualities that they commanded the attention of the musical world. Stravinsky returned to the *Sacre du Printemps*, which he completed in the spring of 1913. The controversy which the piece aroused, and the scandal of its first presentation at the *Théâtre des Champs-Élysées* in Paris on May 28 of that year of course further focused the general attention upon the composer and producer. Stravinsky then returned once more to his Hans Andersen legend, and completed his opera, *Chant du Rossignol*, even though he had with his *Rite of Spring* turned his back upon his inherited tradition of bright and fantastic music of fairy tales.

The completion of these works may be said to have closed the early phase of Stravinsky's style. He had up to that time further enriched the orchestral palettes of Rimsky-Korsakov and Debussy, treated pictorial subjects with stimulating verve, challenged all existing musical concepts with the revelation of new and sensational rhythmic possibilities. This was the road of assured popular success,

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a success no more than momentarily impeded by the grumblings of conservatism.

From this point, however, Stravinsky's musical thoughts and efforts turned away from orchestral magnitude and lavish display, concentrated upon a self-imposed formalism, economy of means, a clarity of definition unadorned, which tended to become ruthless and even austere. At one place in his autobiography, the composer speaks disparagingly of Richard Wagner's use of tonal masses; of the harmonic coloration, the opulent "curves" in his music. Stravinsky's habit of musical thought was never this, although he may be said to have inherited something of its semblance through his teacher Rimsky-Korsakov. His successive scores tended, beginning at the coming of the World War, to move with inexorable logic toward complete clarity of voice leading. The charm of fleshly curves, the gratifications of soft upholstery, were entirely dispensed with, for they would have obscured his design. The concurrent voices in his scores moved with the freedom and daring which are perhaps the essential characteristics of this musician. He felt impelled toward the formal symmetry and stylism of the classical spirit. In these ways he was the forerunner of the "neo-classicism" which came upon music after the war. He was



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at first too much in advance of a fashion to come to meet with a general understanding. His artistic inclination, running counter to the trend of the day, was put down by many as perversity. Year after year, neither his intentions nor his musical realization of them found any degree of public response.

"At the beginning of my career as a composer," writes Stravinsky as conclusion to his book, "I was a good deal spoiled by the public. Even such things as were at first received with hostility were soon afterwards acclaimed, but I have a very distinct feeling that in the course of the last fifteen years my written work has estranged me from the great mass of my listeners. They expected something different from me. . . . They cannot and will not follow me in the progress of my musical thought. What moves and delights me leaves them indifferent, and what still continues to interest them holds no further attraction for me." Stravinsky shows elsewhere that he expected nothing else than indifference, as when he wrote of his "Symphonies for Wind Instruments": "I did not, and indeed I could not, count upon any immediate success for this work. It is devoid of all the elements which infallibly appeal to the ordinary listener, and to which he is accustomed. It would be futile to look in it for any passionate impulse or dynamic brilliance. It is an austere ritual which is unfolded in terms of short litanies between different groups of homo-

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geneous instruments." Yet the composer admits in his conclusion that "the artist has an imperative need to make others share the joy which he himself experiences." Sometimes greater than that need is the prompting which shapes his work without heed to popular desires. A composer in Stravinsky's case must console himself with the sympathy of the discerning minority, and the hope of a more general understanding in a future generation. "I live neither in the past nor in the future," is his parting remark. "I am in the present. I can not know what tomorrow will bring forth. I can know only what the truth is for me today. That is what I am called upon to serve, and I serve it in all lucidity."

Stravinsky's concerted compositions through the period of the war were all written for a small group of instruments, or at most a chamber orchestra, *Les Noces* (composed through the years 1914-23), and *Renard* (begun about the same time and completed in 1916) were miniature pieces on folk subjects, designed for the simplest stage presentation. *L'Histoire d'un Soldat* (1917-18), with music for a few solo instruments and with spoken text and mimes, was designed for a traveling theatre.

At the conclusion of the war, Stravinsky found himself an expatriate,

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without a permanent residence. He had long made his headquarters in Switzerland, travelling to one European city and another as the production of his works called for his services. He made his headquarters in France for several years. When he wrote his piano concerto (which was completed and first performed in 1924), Serge Koussevitzky persuaded him, according to his own account, to master the piano sufficiently to appear as soloist in the new work. Stravinsky, who had studied the piano in his youth and who constantly used it as an aid to composition, worked upon the instrument with characteristic eagerness until he had entirely controlled such matters as memorizing and smoothness of execution. Stravinsky had conducted his music from time to time. He also made a renewed and thorough study of the art of conducting, so that he might obtain from an orchestra precisely the results he should wish.

While *Les Noces* was in process of composition, Stravinsky wrote his ballet *Pulcinella* (1919-20) for Diaghilev, for small orchestra, based upon the music and style of Pergolesi. He wrote *Mavra*, an *opéra-bouffe* in one act, after Pushkin, in 1921-22, dedicating his score to Pushkin, Glinka and Tchaikovsky, having used Russian folk themes in the operatic manner of the two composers. In 1923, he

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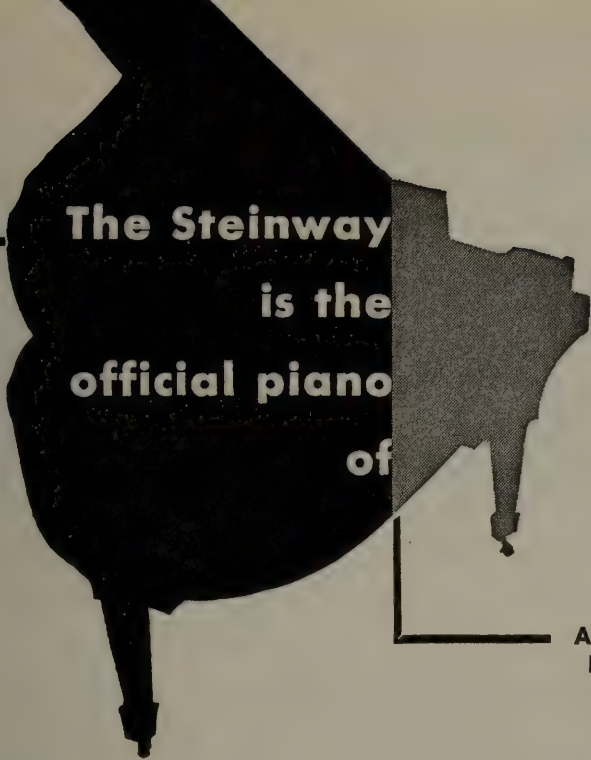
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finished his *Octuor* for eight wind instruments, and in 1924 his Piano Concerto. It is interesting to observe in the scores of these years a tendency to write for homogeneous groups, and to assign each part to a single instrument, a scheme favorable to contrapuntal clarity. *Mavra*, for example, relies upon a small wind orchestra with strings to reinforce the bass, while the accompaniment to the piano concerto is similarly constituted. In *Les Noces* he uses simply four pianos and percussive instruments in combination with the chorus and solo voices.

Stravinsky made his first visit to America in the season of 1924-25, when he played with this orchestra and others in his then new piano concerto. On his return to Europe, he composed his opera oratorio *Oedipus Rex*, to a text of Jean Cocteau, in the Latin language. The composer had been preoccupied with the possibilities of the piano as a solo instrument, and had accordingly made a renewed study of the piano sonatas of Beethoven. He stresses in his book the fact that Beethoven wrote music inherently of the piano, while others have superimposed upon it their musical concepts. Stravinsky identifies his aims with Beethoven's to the extent that that composer lived in a world of tones and made structures of tone to which a chance title or text is quite external. This differentiates Beethoven from Wagner who, before all composers, built from the verbal idea.

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Stravinsky, turning from his purely instrumental domain to a text, once more remained consistent to his creed in that he was composing music "to a language of convention, almost of ritual. One no longer feels dominated by the phrase, the literal meaning of the words." The two works in larger form which follow were both ballets, *Apollon Musagètes*, which again turned for its subject to the ancient Greek, and *Le Baiser de la Fée*, based upon a fairy tale of Andersen, and using themes of Tchaikovsky. The ballet of *Apollo*, of 1927, is striking in that the composer here abandoned the wind instruments which had so long occupied him, and confined himself to a small string orchestra. *The Fairy's Kiss*, like *Oedipus Rex*, uses once more the balanced orchestra of normal proportions. In 1929, Stravinsky wrote his *Capriccio*, another work for piano solo with orchestral accompaniment. In the *Symphony of Psalms*, which he completed in 1930, he again turned to a Latin text and relied upon the combination of wind orchestra with string basses. The Violin Concerto was completed in 1931, and in the same year the *Duo Concertante* for Violin and Piano. In 1933, Stravinsky resumed a living language in his setting for orchestra and chorus with narrator, of

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Persephone, to a French text by the neo-classical André Gide. The more recent works of Stravinsky are a concerto for two pianofortes, without accompaniment (1936), and his *Card Game*, a "Ballet in Three Deals," of 1937. He composed "Dumbarton Oaks," a Concerto for Small Orchestra, in the spring of 1938. In 1939 he gave a series of lectures at Harvard College, filling the Charles Eliot Norton Chair of Poetics. The Symphony in C was completed in 1940. In 1942 he composed in California his *Danses Concertantes*, and the *Circus Polka* (for Barnum and Bailey). He has since written the *Ode* (for the Koussevitzky Music Foundation, 1943), *Norwegian Moods* (1944), *Scènes de Ballet* (for Billy Rose, 1944), *Scherzo à la Russe* (for Paul Whiteman, 1944), *Babel*, A Cantata (1944), Sonata for Two Pianos (1944), Symphony in Three Movements (1945), Ebony Concerto (for Woody Herman, 1945), Elegy for Viola Solo (in memory of Alphonse Onnou, 1946), Concerto in D, for String Orchestra (for Paul Sacher, 1946), and *Orpheus*, Ballet, (1947). He is working upon an opera, *The Rake's Progress*, to a text of W. H. Auden.

He now makes his home in Hollywood, California.

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"ODE," IN THREE PARTS FOR ORCHESTRA

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, June 17, 1882

The Ode was composed for the Koussevitzky Music Foundation, Inc., and is dedicated to the memory of Mme. Natalie Koussevitzky. It was first performed by the Boston Symphony Orchestra, October 8, 1943.

It is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

THE composer has provided this explanation: "I was asked by the Koussevitzky Music Foundation to compose a symphonic piece which I have called 'Ode.' The Ode is a chant in three parts for orchestra. It is an appreciation of Natalie Koussevitzky's spiritual contribution to the art of the eminent conductor, her husband, Dr. Serge Koussevitzky.

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CAPRICCIO FOR PIANO AND ORCHESTRA

By IGOR STRAVINSKY


Born at Oranienbaum, near St. Petersburg, June 17, 1882

Stravinsky began to compose his *Capriccio* at Christmas of 1928 and completed it by the end of September 1929. The first performance was at a concert of the *Orchestre Symphonique de Paris*, on December 6 following, Ansermet conducting, and the composer playing the piano solo. The first performance in America was at a concert of the Boston Symphony Orchestra, December 19, 1930, Jesús María Sanromá taking the piano part. The same Orchestra and soloist introduced the work to New York, February 7, 1931, and repeated it in Boston, under the composer's direction, December 1, 1939.

The orchestration is as follows: wood winds in threes, four horns, two trumpets, three trombones and tuba, timpani, and strings.

STRAVINSKY, appearing as piano soloist in various European cities, decided that it would be advisable to have another work of his own than the Piano Concerto, which he had performed innumerable times. "That is why I wrote another concerto," he tells us in his autobiography, "which I called '*Capriccio*,' that name seeming to indicate best the character of the music. I had in mind the definition of a

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capriccio given by Praetorius, the celebrated musical authority of the seventeenth century.* He regarded it as a synonym of the fantasia, which was a free form made up of *fugato* instrumental passages. This form enabled me to develop my music by the juxtaposition of episodes of various kinds which follow one another and by their very nature give the piece that aspect of caprice from which it takes its name.

"There is little wonder that, while working at my *Capriccio*, I should find my thoughts dominated by that prince of music, Carl Maria von Weber, whose genius admirably lent itself to this manner. Alas! no one thought of calling him a prince in his lifetime!"

The composer uses the solo string quartet, but merely as a part of the accompanying orchestra. "The name *Capriccio*," writes the program annotator for the B. B. C. Concerts in London, "of course allows a composer a good deal of freedom, but this work has, none the less, a formality of its own, consistently designed. Each movement has its own motive, and they are bound together in a certain unity. The characteristic theme of the *Capriccio* is the arpeggio of G minor, played marcato but not forte, by the pianoforte with a rhythmic support from timpani, near the beginning of the first movement. It decides the character of the first movement, and gives birth to a number of the succeeding themes, built up somewhat on the plan of an

* Not the "eighteenth century," as erroneously quoted in the English translation.



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overture. It is preceded by an Introduction interchanging between *Presto* and *Doppio movimento* (used here to mean twice as slow, not twice as fast), and the Introduction is brought in again to form the close of the movement. The *Presto* depends largely for its effect on trills, with rushing scales in the orchestral strings, and the *Doppio movimento* has a theme for the string quartet. The main body of the movement never slackens speed, from the arpeggio figure with which the soloist begins until the introduction returns at the end. Concise in itself, it makes use for the most part of short themes, several of them clearly akin to that arpeggio motive.

"*Rapsodico* gives the clue to the second movement, and in it, the idea of a *capriccio* is most clearly realized. It begins with a dialogue between the soloist and the wood winds, and the texture is slighter than in the first movement: except for one or two short passages, the string quartet has no separate existence apart from the strings as a whole. The pianoforte closes the movement with a cadenza, lightly accompanied in its last three bars. The capricious character of the piece is clearly foreshadowed by the soloist's opening.

"The movement leads straight into the last, *a moto perpetuo*, based largely on an insistent arpeggio of G major, and the two chief subjects built up above it have something of the character of the subject and counter-subject of a fugue. And their reappearances, interchanged between soloist and orchestra, may remind the listener of rondo form."

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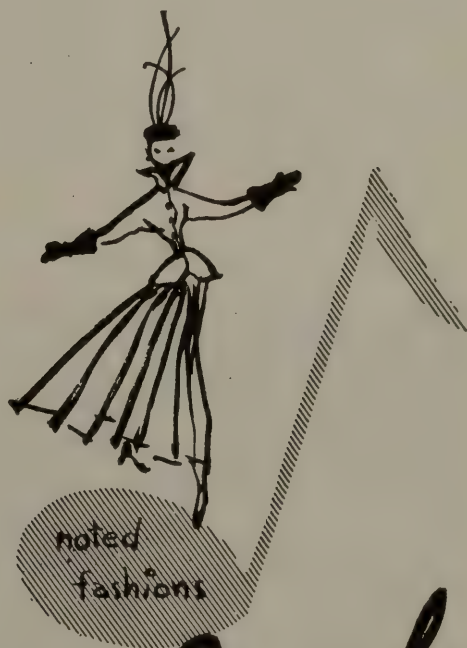
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SOULIMA STRAVINSKY

SOULIMA STRAVINSKY was born at Lausanne, Switzerland, in 1910, the year *The Fire Bird* was composed. He has been the pupil of Isidor Philipp and Nadia Boulanger. He made his debut as a pianist at the age of twenty in a concert tour of France and Switzerland. In 1934 he appeared in Paris, playing both the Concerto with Wind Instruments, and the Capriccio of Stravinsky, while his father conducted. Touring with his father, he has also played with him in the Concerto for Two Pianofortes. He gave a recital in Los Angeles last September.

CONCERTO IN D FOR STRING ORCHESTRA

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, June 17, 1882

The score is signed "Hollywood, August 8, 1946," and was first performed by Paul Sacher* and the Chamber Orchestra of Basel, January 21, 1947. It is dedicated to this orchestra and its leader. The piece was introduced in this country by Fritz Reiner, conducting the Pittsburgh Orchestra, January 16, 1948. It has been performed in San Francisco and Mexico City under the composer's direction, and by the New York Philharmonic Symphony Society under the direction of Leopold Stokowski.

* Works composed for Paul Sacher and his orchestra include Arthur Honegger's Symphony for Strings, Martinu's Toccata and Two Canzone, Strauss's Metamorphoseon, Martin's *Petite Symphonie Concertante*, of which all but the second have been performed at Boston Symphony concerts.

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STRAVINSKY, writing to Sacher and attempting to describe the music, was at a loss to provide helpful verbal information about what may easily be perceived in the music itself. Nevertheless, it can be pointed out that in the first movement, a Vivace in 6/8 rhythm, the strings are divided in the development. The solo viola and violin are set against the orchestral body. This movement is the longest. The second, an arioso andantino, 4/4, consists of only forty-three bars. The final rondo allegro continues in the concerto grosso style upon which the whole work is based.

Remarks about the Concerto by Charles Stuart (in *Tempo*, summer, 1948) are a retort to critical reviews which the piece encountered in London:

"The salient quality of the Concerto in D is its unity in variety, the way in which its disparate bits and pieces key into each other, forming a valid whole. It is true that Stravinsky picks up one musical idea, puts it down and picks up another. This practice has been cited recently as a proof of his musical impotence. It happens to be the practice also of Bach, Mozart and the Irreproachables generally. It happens to be the way in which all good music is written.

"'But,' objects the critic, 'the successive or alternating ideas of Bach and Mozart fit together and make a pattern. Those of Stravinsky don't.'

"To people with a deaf spot for Stravinsky's harmonic and rhythmic idioms, every page the man writes must of necessity be meaningless. It is the deaf spot that is to blame, not Stravinsky. Let me say in passing that nothing gives a musician more pride and pleasure than his deaf spots. He cultivates them anxiously. He is virtuous about



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them. They are his solace and cherished asset. It is so elating to be dogmatic and damnatory about music you never really hear and can never hope to understand.

"But for some of us, whose ears in this matter are unspotted and whole, the Stravinsky idiom, his bar-to-bar texture, the 'feel' of his orchestration, the tension and tang of his part-writing, are matters of beauty in their own right. And to our way of thinking the musical ideas in the average Stravinsky piece are logically sequent and cohesive.

"Which brings me back to the Concerto in D. The scudding, busy finale (a Rondo in name though not conspicuously by nature) is a cogent reply to the opening Vivace, a quick movement of quite different cut and purport; and the elegant middle movement (Arioso) replies with equal cogency to both. The Vivace is structurally the most complex movement of the three. No doubt the Deaf Spots are bewildered here by the moderato middle section. From the chatter and flow of innocent 6/8 triplets we plunge into a shadowed half-world of syncopation, the harmonies tart yet not without perfume. This episode is not only exciting in its own terms: it is also complementary, a signal proof of precisely that architectonic faculty which Stravinsky has been declared to lack."

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ORPHEUS, BALLET IN THREE SCENES

IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

The score of this ballet bears the signature at the end "Hollywood, September 23, 1947." It was introduced by the Ballet Society at the New York City Center, April 28, 1948. The choreography was by George Balanchine, the *décor* by Isamu Noguchi. The part of Orpheus was danced by Nicholas Magallanes, Euridice by Maria Tallchief.

The orchestra called for includes: two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, harp and strings.

The music, which includes the entire ballet, is here presented for the first time as a concert number.

THE indications on the score are as follows: FIRST SCENE: Orpheus weeps for Euridice. He stands motionless with his back to the audience. Friends pass bringing presents and offer him sympathy. — *Air de Danse* (Andante con moto). — Dance of the Angel of Death. — Interlude (The angel and Orpheus reappear in the gloom of Tartarus).

SECOND SCENE: *Pas des Furies* (their agitation and their threats) —

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THIRD SCENE: Apotheosis of Orpheus (Lento sostenuto). Apollo appears. He wrests the lyre from Orpheus and raises his song heavenwards.

The following description of the ballet was contributed by Arthur V. Berger to *Musical America*:

"The most striking aspect of Stravinsky's music for Orpheus is, perhaps, its repose, its tenderness. It is another masterpiece in the line of dramatic works that occupy a towering position among current musical achievements. For those of us who know Persephone, based on a similar subject, it is more or less what we should expect in grandeur and nobility from his treatment of the Orpheus legend.

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But since Persephone is so lamentably neglected, the peculiarly Gallic languor of the new score may come as a surprise, and even the more limited circle of admirers is aware of an extension of this quality in Orpheus. Apollon Musagète, too, which likewise comes to mind, is more sculptural by comparison. It is this quality of renewal that is among the things determining Stravinsky's position as the first creative musician of our time.

"The restraint of Orpheus is underlined by its sparse orchestration. Only for a few measures is there a tutti — when the Bacchantes launch their final attack on Orpheus. The moment he falls, the orchestra subsides. The isolated tutti is as commanding a stroke as Mozart's introduction of the previously tacit trombones in the Statue Scene of Don Giovanni. Stravinsky's chord for this tutti — A minor with an acidulous G-sharp in the bass — is one of those inspirational twists (like the opening chord of the *Symphonie de Psaumes*) he often gives traditional harmonies through well separated notes over an enormous pitch range.

"The Bacchantes scene is the only one confining itself to the more typically Stravinskian, peremptory, interrupted rhythms. Otherwise, there is almost continuous, beautifully flowing melodic line. There are even tunes for those who must have them to hum as they leave



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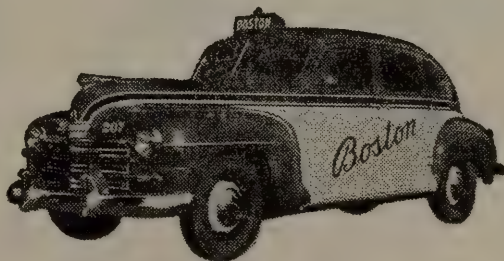
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the hall. One in particular, in the way it is underscored, easily serves this end. By the same token it fills a strategic dramatic function by serving as the strain through which Orpheus moves the Furies. In F minor, conventionally modulating to subdominant, it has ornaments that inevitably, in the present dramatic context, have suggested Gluck. But I think it has Baroque evocations too, and later in the English horn, canonically answering the harp, it even suggests Tchaikovsky. Precisely its universality as melody, as a sounding-board for the lyricism of all time, makes it at once easily accessible to a listener and an ingenious symbol for Orpheus, who is, after all, in antique mythology, music's epitome.

"Whereas in Apollo and Persephone the complexity of the melodic lines themselves often establishes a uniqueness that is not always present in this score, here the complexity is provided by the way in which the melodies are among many strands woven contrapuntally — intertwining and disentangling in the way that Balanchine's dancers do.

"The contrapuntal voices, at times canonic and even fugal, would often clash bitterly if it were not for the astonishing, softening effect of the instrumentation, which gives different timbre to each of two clashing tones. As in the case of the orchestral tutti that determines the one climax, here again it is suggested that orchestral coloring may actually be an organic dimension. The instrument seems to have been selected first in each instance, and only subsequently the tones through which it is deployed.

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| Thursday evening | August 4 | } SERIES B |
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| Sunday afternoon | August 7 | |

| | | |
|------------------|-----------|------------|
| Thursday evening | August 11 | } SERIES C |
| Saturday evening | August 13 | |
| Sunday afternoon | August 14 | |

For further information about the Berkshire Festival or the Berkshire Music Center at Tanglewood, apply at the subscription office in Symphony Hall.

"A counterpoint of two instruments is a recurrent device: two bassoons in the middle of the vernal scene of the first tableau; two oboes for the pleading theme of Orpheus among the Furies; two horns for the Apotheosis in fugal entrances of a motive which, representing the union of Orpheus and Euridice in death, appropriately refers to their earlier Pas de Deux. The prominence of the harp, which also fascinated Stravinsky in the Symphony in Three Movements, need, of course, not be accounted for in a score for Orpheus. The impressionistic arpeggiated strumming the harp usually brings in its wake when other composers score for it gives way here to exquisitely precise lines that take part in the counterpoint."

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY
Music Director

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FRIENDS OF THE ORCHESTRA — ANNUAL MEETING

To those interested in contributing to the Serge Koussevitzky Anniversary Fund it is announced that a gift to the Orchestra carries the privilege of attending the Annual Meeting of the Society of Friends of the Orchestra which this year will be held at Symphony Hall on Wednesday, March 2nd, at four o'clock.

A special program has been arranged by Dr. Koussevitzky to follow the meeting, and at the conclusion of the music the Trustees and Dr. Koussevitzky will receive our members at tea in the upper foyer.

Gifts to the Anniversary Fund will constitute enrollment in the Society for the current season. Checks may be drawn payable to Boston Symphony Orchestra and may be mailed to Fund Headquarters at Symphony Hall, Boston 15. Such gifts are tax deductible.

EDWARD A. TAFT
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Next week the Orchestra will give concerts in New York, Newark
and Brooklyn. The next regular pair of concerts will take place
February 25 and February 26

Seventeenth Program

FRIDAY AFTERNOON, FEBRUARY 25, at 2:30 o'clock

SATURDAY EVENING, FEBRUARY 26, at 8:30 o'clock

ELEAZAR DE CARVALHO *Conducting*

FERNANDEZ.....Symphony in B major

- I. Moderato; Allegro agitato
- II. Allegro vivo e scherzoso
- III. Lentamente; Andante
- IV. Allegro energico; Andante

(First performance)

LISZT.....Concerto for Pianoforte, in E-flat major, No. 1

INTERMISSION

STRAUSS....."Also sprach Zarathustra," Symphonic Poem
(Freely after Friedrich Nietzsche)

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Rehearsal Broadcasts of the Boston Symphony Orchestra are given
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Scores and information about music on this program may be seen in
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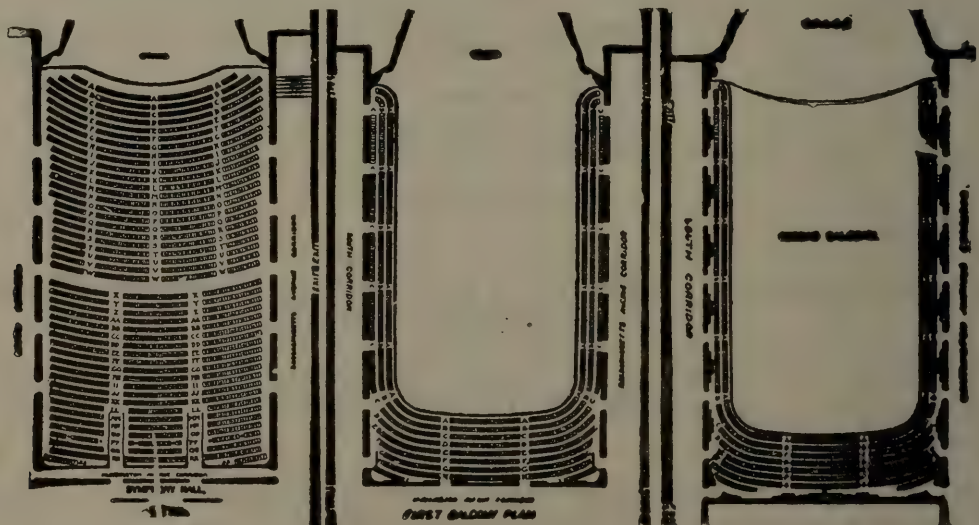
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SIXTY-EIGHTH SEASON, 1948-1949

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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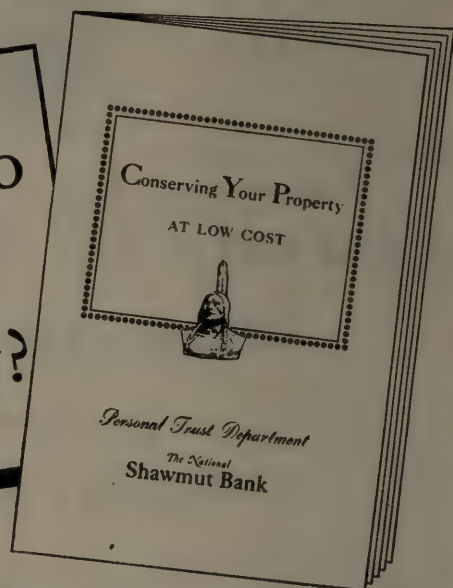
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SYMPHONIANA

Exhibition

The Berkshire Music Center, 1949

EXHIBITION

The photographs now on view are the work of members of the Boston Camera Club, organized in the same year as the Boston Symphony Orchestra, 1881, and the second oldest photographic society in the country. In its nearly seventy years of existence, the Club has consistently striven for recognition of photography as an art medium. In the photographic world the Club has gained a reputation for making prints of high aesthetic quality.

Contemporary photography readily divides itself into two major groups. The documentarians, by far the larger group, seek to record the life of our times and use the camera as an aid in science, education, press, medicine, portraiture and countless other fields. In this group are also the vast number of people who use their cameras for making snapshots of their families, their vacations and episodes of their daily lives.

The second group, the pictorialists, seek to express themselves emotionally in much the same way as the painter, the etcher and the sculptor and claim the same artistic heritage. The pictorialists concern themselves with discriminating subject selection, pleasing composition, and high-quality workmanship. Unless one understands the photographic process, it is difficult to appreciate the amount of time, effort and skill required to produce a really fine picture. Also, few understand the extent of control and alteration that is possible in making technical improvements on both the negative and the print.

For about fifty years, most of the large cities of the world have been holding annual photographic exhibits, popularly known as "salons." The majority are held in art museums. Some museums have reported their largest attendance when these exhibition photographs are on their walls. For many years the Boston Camera Club has sponsored such an exhibit. Last year entries were received from about thirty foreign countries including such far-away lands as China, India, Australia and South Africa. These exhibits are not contests; there are no

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prizes. In fact the exhibitor has to pay an entry fee before his prints are permitted to go before the jury. The sole honor is that of having prints accepted and hung.

Although numbering in its membership some of the foremost names in pictorial photography, the Boston Camera Club also includes many beginners and others who are earnestly striving to improve their photography. The Club has its own quarters at 351A Newbury Street, across from the Massachusetts Avenue Subway Station; and from September to June Club meetings are held that include a great variety of interests. Print competitions are held in four classes, graded according to the degree of advancement of the members. Some meetings are devoted to technical talks and demonstrations, others by eminent painters, etchers and art teachers promote a better understanding of art and aesthetics. The Club has several separate divisions whose interests are confined to special branches of photography such as Color Photography, Portraiture and Moving Picture Photography. The Club's educational program offers modern courses taught by outstanding successful photographers.

While the Boston Camera Club, because of its age and standing in the photographic world, may have acquired a certain dignity, it is at the same time a very friendly group of people bound together by their love for photography. It is not difficult to join the Club. Its principal requirement is that the applicant have a sincere interest in photography.

—CECIL B. ATWATER.

. . .

THE BERKSHIRE MUSIC CENTER, 1949

Dr. Koussevitzky announces plans for the 1949 session of the Berkshire Music Center at Tanglewood in Lenox, next summer. The school will have a six-week session from July 4th to August 14th, through the period of the Berkshire Festival concerts (July 16th to August 14th).

Dr. Koussevitzky will direct the school with Aaron Copland as Assistant Director. Additions to the Faculty include Olivier Messiaen, the Parisian composer, who will make his first visit to America to join Aaron Copland as teacher of composition. The members of the Juilliard String Quartet (Robert

Mann, Robert Koff, Raphael Hillyer and Arthur Winograd) will assist Gregor Piatigorsky, who will be in charge of Chamber Music. Twenty-five members of the Boston Symphony Orchestra will also take part in this department. Among the faculty, together with the principals of the Boston Symphony Orchestra, will be Leonard Bernstein, Richard Burgin and Eleazar de Carvalho assisting Dr. Koussevitzky in the conducting classes and with the student orchestra. Hugh Ross will head the Choral Department. Robert Shaw, regularly a member of the Choral faculty, will be on leave of absence, and Mr. Ross will be joined by Christopher Honaas, head of the Music Department of Rollins College in Winter Park, Florida.

There will be five departments as in former seasons: I Orchestral and Choral Conducting, II Orchestra and Chamber Music, III Composition, IV Opera and V Chorus. The Opera Department will include a considerably expanded Opera and Chamber Orchestra which will perform for the opera productions and will give concerts from the chamber orchestra repertory. There will be some 40 school performances, including concerts by all the departments, by members of the faculty, and visiting artists, and a major opera production under the direction of Boris Goldovsky in the tradition of Benjamin Britten's "Peter Grimes" (American premiere in 1946), Mozart's "Idomeneo" (American premiere in 1947) and Rossini's "The Turk in Italy" (1948). Members of the Friends of the Berkshire Music Center, an organization of contributors to the support of the school, are invited to these concerts.

The Berkshire Music Center was initiated in 1940 by Dr. Koussevitzky and is established under the sponsorship of the Boston Symphony Orchestra in connection with the concerts of the Berkshire Festival.

Information about the Music Center and the Berkshire Festival may be had at the Subscription Office.



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ELEAZAR DE CARVALHO was born in Iguatu in the State of Ceara, Brazil. He spent his childhood on the farm of his parents, who were of Dutch extraction on his father's side and pure Indian on his mother's. In 1925 he was sent to the town of Fortaleza for his first schooling, and there prepared to be an apprentice seaman. He joined the National Navy Corps in Rio de Janeiro, where he served until his discharge in 1936.

During these years of preparation and service the young man managed to attend two schools of music and to complete a six years' course of study in composition under Paulo Silva. To his theoretical knowledge he added practical experience by playing in the Naval and Marine Bands and in the orchestras of casinos, cabarets and circuses. He played the double bass and, joining the orchestra of the *Teatro Municipal*, the opera house of Rio de Janeiro, played the tuba. He meanwhile took a course at the University of Brazil, graduating with honors with a doctor's degree in music.

His experience conducting concerts of the *Orquesta Sinfonica Brasileira* made him decide to devote himself exclusively to conducting. He has since led many concerts of the Brazilian Orchestra and opened the 1942, 1943, and 1944 seasons at the *Teatro Municipal*.

Mr. de Carvalho's first opera, "The Discovery of Brazil" (*"A Desco-*



berta do Brasil"), was produced at Rio in 1939 and was followed by another, "*Tiradentes*," in 1941. He has written a number of symphonic works and chamber pieces in various combinations. Mr. de Carvalho has been officially honored by his government as composer, conductor, and teacher. He has lectured extensively, and written articles for literary and musical publications in his own country.

In the summer of 1946 he joined Dr. Koussevitzky's conducting class at the Berkshire Music Center in Tanglewood, and was subsequently appointed to the conducting class as assistant to Dr. Koussevitzky.

He conducted the Boston Symphony Orchestra December 19-20, 26-27, 28, 1947, in Boston, December 16, 1947 in Cambridge, and a Berkshire Festival concert, August 8, 1948.



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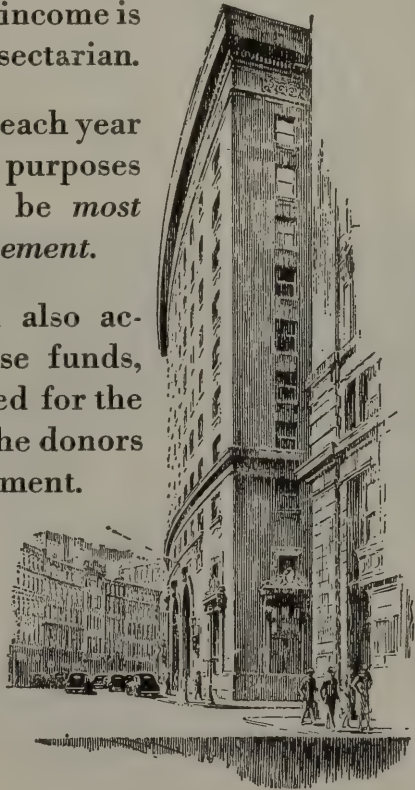
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SYMPHONY IN B MAJOR

By OSCAR LORENZO FERNANDEZ

Born in Rio de Janeiro, November 4, 1897; died there August 26, 1948

This Symphony was composed in 1945. The orchestration calls for three flutes and two piccolos, three oboes and English horn, four clarinets and bass clarinet, three bassoons and contra-bassoon, six horns, four trumpets, four trombones and tuba, timpani, percussion, harp, and strings. It is here having its first performances, from the manuscript.

FERNANDEZ conducted his "Three Poems for Voice and Orchestra" at a concert in Rio de Janeiro on August 26, last. On that same night he died in his sleep from heart failure. One of the scores which he left unperformed was his first venture into a symphony of full proportions, and this symphony Mr. de Carvalho has brought with him to Boston for its first public performances.

Mr. de Carvalho finds in this Symphony a pervading tragic mood which reaches its strongest expression in the slow movement and is alleviated only in the Scherzoso where the native rhythms which are to be found in the composer's earliest works momentarily lighten the



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musical discourse. Having for years followed the creative development of his colleague, he points out that this symphony marked the beginning of a new period in Fernandez' art which until then had consisted mostly of music in chamber forms, based principally on themes of Brazilian character. In this symphony a tragic side of his nature seemed almost in spite of him to control his music. A second symphony which is in manuscript and unperformed is also predominantly somber.

In the introduction to the first movement, the horns and woodwinds are heard alternately until the rhythmic first theme makes its sudden appearance in an Allegro agitato. The second theme, Allegro moderato, is quieter, and marked cantabile. The exposition closes with a return of the introductory theme. In the development the first theme is transformed contrapuntally and combined with the second in a duet of English horn and oboe. The reprise is polytonal in texture and the movement subsides to pianissimo with a return of the introductory material.

The second movement, Allegro vivo and scherzoso, is built upon Brazilian dance rhythms and is not specifically in the classical minuet form. The movement begins; so its first conductor points out, with a complex of tonalities, four successive entrances by the 'cellos, violas, second violins, and first violins, building a structure of four pedals



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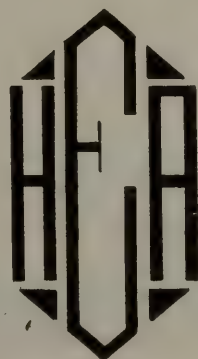


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in D minor, F major, A minor, and C major respectively, over which four muted trumpets, pianissimo, introduce in turn E minor, C major, A minor, and F major. A development in continuing polytonality brings in the full orchestra. A melodic middle section is followed by a free recapitulation in which a horn theme anticipates the fourth movement. There is a complex of superimposed rhythms in a duple, triple, and quintuple beat. A diminuendo over an ostinato rhythm brings a quiet close.

The third movement is dominated by a melancholy theme sung by the English horn over a soft and mysterious background. It is marked *Lentamente*, 5-4. An *Andante* section 4-4 brings in the second theme which is still somber, yet simple and less tragic in character. It is first set forth by the oboe over the harp and pizzicato strings. The orchestra develops this theme to a plastic rhythmic beat constantly changing. The English horn returns with the first theme.

In the finale the composer's dark mood persists. Six horns intone a phrase in unison which is definitely established as the first theme when it is doubled in time and heard by the orchestra *allegro energico*, 4-4. A quiet episode in which the English horn and oboe are prominent foreshadows the second theme, *allegro moderato*, fortissimo, which is Indian in character. The development begins with chords by the brass instruments. A fugato, *meno mosso*, sets the two themes in dramatic contrast. Rhythmical impulse brings a culminating statement

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of the first theme. The recapitulation is terse, but full-bodied and impassioned. It brings the symphony to its most intense point as the end is reached.



Fernandez has been represented at the Boston Symphony Orchestra concerts by the *Batuque* from the suite, *Reisado do Pastoreio*, performed in the Monday-Tuesday series January 29-30, 1939, under the direction of Richard Burgin.

Ample information about the composer and his works has been furnished by Nicolas Slonimsky in his *Music of Latin America*:

"A Brazilian music critic has called Fernandez *Brasileirissimo* in appreciation of his devotion to the spirit of native folklore. Fernandez uses both the method of actual quotation of popular songs, and the invention of original melodies in the native vein. Thus, in the *Trio Brasileiro*, three themes are actual folk melodies, and five themes are original. As to Fernandez's harmonic style, it is rich and full, often based on supporting pedal points. The chordal structure does not transgress the limits of enhanced tonality. In his orchestral works, Fernandez rarely resorts to the use of native instruments, pre-

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“He was born in Rio de Janeiro. He studied at the *Instituto Nacional de Musica*, and on November 22, 1923, presented in Rio de Janeiro the first concert of his own works. In 1924 Fernandez received a municipal prize for his second piano trio entitled *Trio Brasileiro*, which was subsequently performed on April 26, 1925. On November 17, 1925, the orchestra of the *Instituto Nacional de Musica* in Rio de Janeiro performed his orchestral works on Brazilian themes, *Suite Brasileira* and *Suite Sinfónica Sobre Tres Temas Populares*. On November 7, 1926, the same orchestra played his suite in three movements: *Crepusculo Sertanejo* (Twilight in the Country), *Canção na Tarde* (Song in the Afternoon), and *Dansa dos Tangaras*. Fernandez’s next important work was the Suite for five wind instruments (flute, oboe, clarinet, bassoon, and horn) in four movements, one of which is a fugue on a folk tune depicting the jungle creature of the popular fancy, *Sacy-Pereré*. This Suite was first performed in Rio de Janeiro on September 20, 1927. Fernandez’s children’s suite for orchestra, *Visoes Infantis*, was performed in Rio de Janeiro on



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September 26, 1927. On September 2, 1929, Francisco Braga conducted Fernandez's "Amerindian" suite *Imbapára*, scored for a large orchestra. Its themes are partly authentic, partly stylized in the Indian manner, and based on the pentatonic scale. Francisco Braga also conducted the first performance of Fernandez's orchestral suite, *Reisado do Pastoreio*, on August 22, 1930. The suite is in three movements: *Pastoreio* (symbolizing the shepherds' journey to Bethlehem), *Toada* (a nostalgic song), and *Batuque* (an Afro-Brazilian dance). The *Batuque*, with its propulsive rhythm and effective orchestration, has become extremely popular both in Latin America and in the United States. Another *Batuque*, from the opera *Malazarte*, was performed, along with several other excerpts from the opera, on October 21, 1933, in Rio de Janeiro, with the composer conducting. On April 14, 1937, Fernandez's Concerto for Piano and Orchestra was played for the first time in Rio de Janeiro. His ballet on Inca themes, entitled *Amayá*, was produced by the Ballets Russes in Rio de Janeiro, on July 9, 1939. On September 30, 1941, Fernandez conducted the world première of his opera *Malazarte*, produced in the Italian language by the opera company of the *Teatro Municipal* in Rio de Janeiro. The subject of the opera is the legendary figure of Malazarte, the master of evil arts (*malas artes*), and the action unfolds in colonial

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Brazil. In his opera, Fernandez adopts the system of leading motives, expressing the principal moods rather than the characters of the drama, namely Destiny, Seduction, Love, and Death. The musical material of the opera is Brazilian, the central aria of *Malazarte* being cast in the form of a nostalgic *Modinha*.

"Apart from symphonic and operatic compositions, Fernandez has written prolifically for instruments. In 1942 he composed a Concerto for Violin and Orchestra based on native themes. Over a hundred piano pieces and songs by Fernandez have been published in Brazil. Virtually all of these compositions are in the native vein."

In 1945 a Violin Concerto in A major, completed in that year, was performed by the Municipal Theatre Orchestra in Rio under Erich Kleiber, with Oscar Borgerth as soloist. The Three Poems for Voice and Orchestra were likewise composed in 1945.



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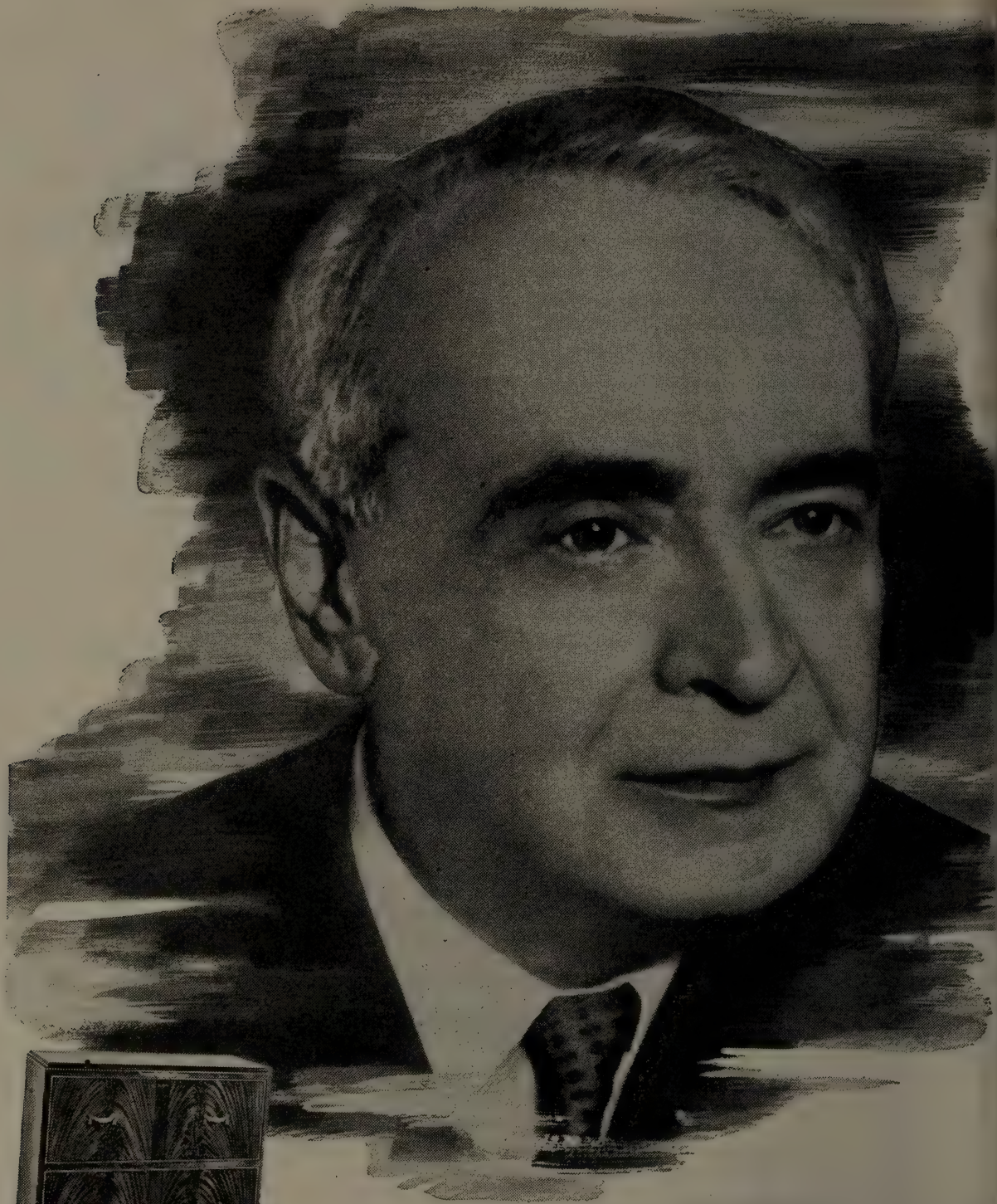
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It was in 1848 or 1849, probably the latter year, that Liszt completed his first pianoforte concerto. In 1853 there was a revision, and on February 17, 1855, the first performance took place at Weimar, von Bülow conducting. Liszt playing the piano part.

The orchestral portion includes two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, triangle, cymbals and strings.

The most recent performance in the Friday and Saturday series was on December 13, 1929, José Iturbi soloist. The concerto was performed at a Tuesday afternoon concert, March 7, 1933. Jesús María Sanromá, soloist; in the Monday-Tuesday series, March 21-22, 1938, Robert Casadesu, soloist.

THE first pianoforte concerto, like other of Liszt's scores, was delayed in recognition during its composer's span of life. Two seasons after its initial performance at Weimar, the Concerto attained

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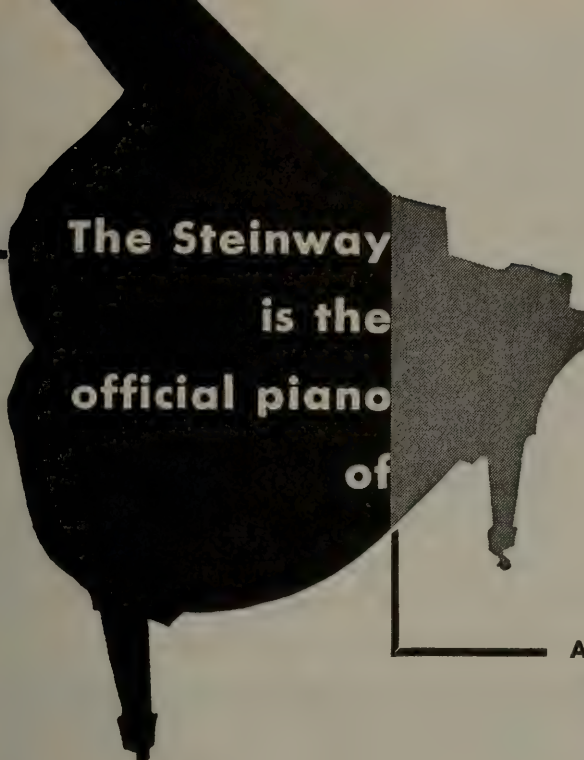
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Vienna, where Dionys Pruckner introduced the piece. Dr. Hanslick descended upon the work and damned it on account of the rather insistent use of the triangle in the scherzo section. That “ferocious æsthetic Comstock of 19th-century criticism,” as Lawrence Gilman calls him, “drew aside the skirts of his unsullied dressing-gown and turned this erring Concerto out into the snowy night.” Liszt himself, who was not without courage in matters of public criticism, must have stood in some awe of Hanslick’s power. Writing once to a friend who contemplated giving Hanslick the lie in an open letter about this concerto, his advice was a masterpiece of caution. A “triangle concerto,” the doctor named it, and the opprobrious term stuck for years, no pianist in Vienna daring to venture upon that battle-ground of dissension. It was not until twelve years later that Sophie Menter decided to risk her career by restoring the work to its place upon a Viennese program. Her friends, according to the tale by Lena Ramann, gravely warned her to keep away from this dangerous issue. Anton Rubinstein did his best to dissuade her. “‘You are mad to attempt this concerto! No one has succeeded with it in Vienna.’ Bösendorfer, representing the Philharmonic, added his admonition. But the intrepid Sophie was undeterred. ‘If I can’t play it,’ she replied, with imperturbable serenity,

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'I won't play at all. I don't *have* to play in Vienna.' And play it she did — with emphatic success."

Liszt had this to say about the concerto in a letter to his relative, Eduard Liszt, written in 1857, shortly before the work was published: "The fourth section of the Concerto, from the *Allegro marziale* on, corresponds with the second section, the *Adagio*. It is only an urgent recapitulation of the earlier subject-matter with quickened, livelier rhythm, and contains no new motive, as will be clear to you by a glance at the score. This kind of *binding* together and rounding off a whole piece at its close is somewhat my own, but it is quite maintained and justified from the standpoint of musical form. The trombones and basses take up the second part of the motive of the *Adagio* (B major). The pianoforte figure which follows is no other than the reproduction of the motive which was given in the *Adagio* by flute and clarinet, just as the concluding passage is a *Variante* and working-up in the major of the motive of the *Scherzo*, until finally the

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first motive on the dominant pedal B-flat, with a shake-accompaniment, comes in and concludes the whole.

"The scherzo in E-flat minor, from the point where the triangle begins, I employed for the effect of contrast."

NICOLE HENRIOT was born in Paris on January 23, 1925. She studied with Marguerite Long and entered the Paris Conservatoire at the age of twelve, taking a first prize in a year and a half. During the war she played with the principal orchestras of Paris and Belgium. Her New York press bureau gives the information that she was active in the French resistance together with her two brothers. Since the war she has played in numerous European cities. She made her American debut January 29, 1948, appearing with the New York Philharmonic-Symphony Society, under the direction of Charles Munch.

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TONE POEM, "THUS SPAKE ZARATHUSTRA"

(FREELY AFTER FRIEDRICH NIETZSCHE), *Op. 30*

By RICHARD STRAUSS

Born at Munich, June 11, 1864

"Also sprach Zarathustra, Tondichtung (frei nach Friedrich Nietzsche) für grosses Orchester," was composed at Munich from February through August, in the year 1896. The first performance was at Frankfurt-am-Main, November 27 of that year. The composer conducted this and a performance at Cologne, on December 1. The tone poem was introduced in Berlin by Arthur Nikisch, November 30. The first American performances were given in Chicago, February 5, 1897 under the direction of Theodore Thomas. The first Boston performance was October 30, 1897, when Emil Paur was conductor of this Orchestra. The most recent performance at these concerts was April 18, 1947.

"Also sprach Zarathustra" is scored for three flutes and two piccolos, three oboes and English horn, two clarinets in B-flat, clarinet in E-flat and bass clarinet, three bassoons and contra-bassoon, six horns, four trumpets, three trombones and two tubas, timpani, bass drum, cymbals, triangle, glockenspiel, a low bell in E, two harps, organ and strings.



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FRIEDRICH NIETZSCHE's "*Also Sprach Zarathustra*," which moved Richard Strauss to the creation of his large-scaled tone poem in 1896, is surely no less a poem in prose than a philosophical treatise. Nietzsche's sister referred to it as "dithyrambic and psalmodic" — certainly with more understanding than those early opponents of programme music who reproached Strauss with having set philosophy to music. Strauss' statement on the occasion of the first performance of the work at Frankfort-on-the-Main might still have been considered a large order: "I did not intend to write philosophical music or portray Nietzsche's great work musically. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the Superman."

It can be said that Strauss' musical intent is clearer in his music than in the above protestation. Strauss found for his tone poems nothing more suitable and inspiring than the soul's adventure; its heroic struggle with the obstacles of this world; its experience of joys and passions; its final beatification. "*Tod und Verklärung*" and "*Ein Heldenleben*" were compounded on this plan no more than "*Also*

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Sprach Zarathustra." The Zarathustra of Strauss, like that of Nietzsche, has tasted life lustily, full-bloodedly, searchingly. His aims are high; he embraces those quests which man has set as his goal — creeds, knowledge, love, the perception of beauty. He surpasses in his perception, and his weapon for surpassing is the pitiless testing of all that may be weakly, half-hearted, confining, a denial of nature. It is a weapon of purification by rejection. That may be the quest of the "human race," but it is more plainly still the quest of the artist as creator in search of beauty; it becomes in part autobiographical, the record of his musical aspirations.

Nietzsche found a name for the dominating figure of his poem in Zoroaster, the Persian sere who is supposed to have lived about 1000 B. C. Beyond this, the two philosophers seem to have few points in common. The German one wrote of the real Zoroaster: "He created the most portentous error, morality. Consequently, he should also be the first to perceive that error . . . the overcoming of morality through itself — through truthfulness, the overcoming of the moralist through his opposite — through *me*: that is what the name Zarathustra means in my mouth."



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"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned — one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those for whom thou shinest? For ten years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth; as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down, as men say — men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra

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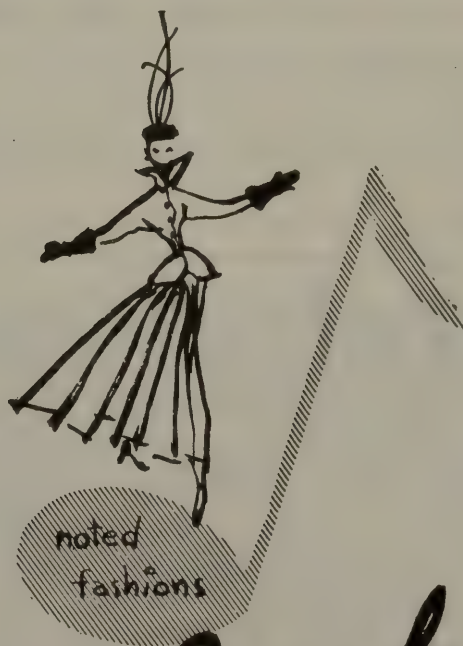
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will once more become a man.'—Thus Zarathustra's going down began."

The Tone Poem opens upon a low pedal on "C"; trumpets announce the basic motive, a rising C-G-C, which leads to impressive chords and finally to a mighty chord in C major by the entire orchestra, swelled by the organ. The music which follows, after a dramatic pause, is entitled "*Von den Hinterweltern*" (Of the Back World Dwellers). The reference is religious, for the horns give out a fragment of Gregorian Chant, over which the composer has inscribed "*Credo in unum Deum.*" This ushers in a full-voiced music "*Mässig langsam mit Andacht.*" The organ joins the orchestra, which swells with the divided strings into a luxuriant sonority. The ardent tones of Strauss seem almost to belie the philosopher's words of contempt for the Believers:

Then the world seemed to me the work of a suffering and tortured God. A dream then the world appeared to me, and a God's fiction; colored smoke before the eyes of a godlike discontented one.

Alas! brethren, that God whom I created was man's work and man's madness, like all Gods. Man he was, and but a poor piece of man and the I. From mine own ashes and flame it came unto me, that ghost, aye verily! It did not come unto me from beyond! What happened, brethren?

I surpassed myself, the sufferer, and carrying mine own ashes unto the mountains invented for myself a brighter flame. And lo! the ghost *departed* from me.*

Under the heading "*Von der Grossen Sehnsucht*" (Of the Great Yearning) the organ intones a "*Magnificat*" (the syllables again in-

* Translations by Dr. Tille and Thomas Common.

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scribed) while the melody becomes still more impassioned, accentuated by upward rushing string passages:

O my soul, I understand the smile of thy melancholy. Thine over-great riches themselves now stretch out longing hands!

And, verily, O my soul! who could see thy smile and not melt into tears? Angels themselves melt into tears, because of the over-kindness of thy smile. Thy kindness and over-kindness wanteth not to complain and cry! And yet, O my soul, thy smile longeth for tears, and thy trembling mouth longeth to sob.

Thou likest better to smile than to pour out thy sorrow. . . . But if thou wilt not cry, nor give forth in tears thy purple melancholy, thou wilt have to sing, O my soul! Behold, I myself smile who foretell such things unto me.

O my soul, now I have given thee all, and even my last, and all my hands have been emptied by giving unto thee! My bidding thee sing, lo, that was the last thing I had!

"Von den Freuden und Leidenschaften" (Of Joys and Passions). There is a declamatory passage (*Leidenschaftlich*) characterized by a chromatic descending figure:

Once hadst thou passions, and called them evil. But now hast thou only thy virtues: they grew out of thy passions.

Thou implantedst thy highest aim into the heart of those passions: then became they thy virtues and joys.


And though thou wert of the race of the hot-tempered, or of the voluptuous, or of the fanatical or the vindictive;

All thy passions in the end became virtues, and all thy devils angels. . . .

Lo! how each of thy virtues is covetous of the highest place; it wanteth thy whole spirit to be its herald, it wanteth thy whole power, in wrath, hatred, and love. . . .

Man is something that hath to be surpassed: and therefore shalt thou love thy virtues — for thou wilt succumb by them. . . .

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Yonder is the island of graves, the silent isle; yonder also are the graves of my youth. Thither will I carry an evergreen wreath of life. . . .

Resolving thus in my heart, did I sail o'er the sea. . . .

Oh, ye sights and scenes of my youth! Oh, all ye gleams of love, ye divine fleeting gleams! How could ye perish so soon for me! I think of you to-day as my dead ones. . . .

Still am I the richest and most to be envied — I, the loneliest one! For I *have possessed* you, and ye possess me still. Tell me: to whom hath there ever fallen such rosy apples from the trees as have fallen unto me?

Still am I your love's heir and heritage, blooming to your memory with many-hued, wild-growing virtues, O ye dearest ones! . . .

Yea, something invulnerable, unburialable is with me, something that would rend rocks asunder: it is called *my Will*. Silently doth it proceed, and unchanged throughout the years. . . .

In thee still liveth also the unrealisedness of my youth; and as life and youth sittest thou here hopeful on the yellow ruins of graves.

Yea, thou art still for me the demolisher of all graves: Hail to thee, my Will! And only where there are graves are there resurrections.

Now we come to a slow section labeled "*Von der Wissenschaft*" (Of Science). There is a fugato in the low strings, the subject opening with the elementary rising C-G-C remembered from the trumpet in the Introduction, but in this subject shifting chromatically to include all twelve tones of the scale. The intellect, having thrust in an arbitrary voice, soon rises to the fiery, melodic freedom which pervades the whole score:

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Stiff-necked and artful, like the ass, have ye always been, as the advocates of the people. . . .

In all respects, however, ye make too familiar with the spirit; and out of wisdom have ye often made an alms-house and a hospital for bad poets.

Ye are not eagles: thus have ye never experienced the happiness of the alarm of the spirit. And he who is not a bird should not camp above abysses.

Ye seem to me lukewarm ones: but coldly floweth all deep knowledge. Ice-cold are the innermost wells of the spirit: a refreshment to hot hands and handlers.

Respectable do ye there stand, and stiff, and with straight backs, ye famous wise ones! — no strong wind or will impelleth you.

Have ye ne'er seen a sail crossing the sea, rounded and inflated, and trembling with the violence of the wind?

Like the sail trembling with the violence of the spirit, doth my wisdom cross the sea — my wild wisdom!

But ye servants of the people, ye famous wise ones — how *could* ye go with me! . . .

The section entitled "*Der Genesende*" (The Convalescent) is a further development of the fugued subject.

Zarathustra fell down as one dead, and remained long as one dead. When however he again came to himself, then was he pale and trembling, and remained lying; and for long he would neither eat nor drink. This condition continued for



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seven days; his animals, however, did not leave him day nor night, except that the eagle flew forth to fetch food. And what it fetched and foraged, it laid on Zarathustra's couch; so that Zarathustra at last lay among yellow and red berries, grapes, rosy apples, sweet-smelling herbage, and pine-cones. . . .

At last, after seven days, Zarathustra raised himself upon his couch, took a rosy apple in his hand, smelt it and found its smell pleasant. Then did his animals think the time had come to speak unto him. . . .

"And if thou wouldst now die, O Zarathustra, behold, we know also how thou wouldst then speak to thyself: — but thine animals beseech thee not to die yet!

'Now do I die and disappear,' wouldst thou say, 'and in a moment I am nothing. Souls are as mortal as bodies.

'But the plexus of causes returneth in which I am inter-twined — it will again create me! I myself pertain to the causes of the eternal return.

'I come again with this sun, with this earth, with this eagle, with this serpent — *not* to a new life, or a better life, or a similar life:

'I come again eternally to this identical and selfsame life, in its greatest and its smallest, to teach again the eternal return of all things —

'— To speak again the word of the great noontide of earth and man, to announce again to man the Superman. . . .'"

There is a climax with a long-held C major chord for the full orchestra with organ, and after an impressive silence the music makes another breath-taking ascent, then becomes poised upon an eerie figure in the high flutes incessantly repeated. This leads to the rhythm, lilting but still unearthly, of the "*Tanzlied*" (The Dance Song).

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- [883]

One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance; but Zarathustra approached them with a friendly gesture and spake these words: "Cease not to dance, ye sweet girls!

"I am the advocate of God in the presence of the devil. But he is the spirit of gravity. How could I, ye light ones, be an enemy unto divine dances? or unto the feet of girls with beautiful ankles?

"He who is not afraid of my darkness findeth banks full of roses under my cypresses.

"And I think he will also find the tiny God whom girls like the best. Beside the well he lieth, still with his eyes shut. Verily, in broad daylight he fell asleep, the sluggard! Did he perhaps try to catch too many butterflies? Be not angry with me, ye beautiful dancers, if I chastise a little the tiny God! True, he will probably cry and weep; but even when weeping he causeth laughter! And with tears in his eyes shall he ask you for a dance; and I myself shall sing a song unto his dance."

"Nachtwandlerlied" (The Song of the Night Wanderer).

Ye higher men, what think ye? Am I a soothsayer? Or a dreamer? Or a drunkard? Or a dream-reader? Or a midnight-bell?

Or a drop of dew? Or a fume and fragrance of eternity? Hear ye it not? Smell ye it not? Just now hath my world become perfect, midnight is also mid-day, —

Pain is also a joy, curse is also a blessing, night is also a sun, — go away! or ye will learn that a sage is also a fool.



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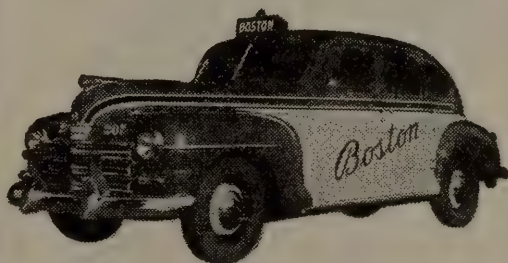
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Said ye ever Yea to one joy? O my friends, then said ye Yea also unto *all* woe. All things are enlinked, enlaced and enamoured, —

Wanted ye ever once to come twice; said ye ever: 'Thou pleasest me, happiness! Instant! Moment!' then wanted ye *all* to come back again!

All anew, all eternal, all enlinked, enlaced and enamoured, Oh, then did ye *love* the world, —

Ye eternal ones, ye love it eternally and for all time: and also unto woe do ye say: Hence! Go! but come back! *For joys all want — eternity!*

A bell struck loudly and repeated twelve times in all, gradually dying away, shortly brings the end of the Poem. The other-worldly atmosphere is retained to the last. The Poem ends *pianissimo* upon high thirds for the wood winds and strings in B major against a mysterious C major in the basses.

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[Sixty-eighth Season, 1948-1949]

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To those interested in contributing to the Serge Koussevitzky Anniversary Fund it is announced that a gift to the Orchestra carries the privilege of attending the Annual Meeting of the Society of Friends of the Orchestra which this year will be held at Symphony Hall on Wednesday, March 2nd, at four o'clock.

A special program has been arranged by Dr. Koussevitzky to follow the meeting, and at the conclusion of the music the Trustees and Dr. Koussevitzky will receive our members at tea in the upper foyer.

Gifts to the Anniversary Fund will constitute enrollment in the Society for the current season. Checks may be drawn payable to Boston Symphony Orchestra and may be mailed to Fund Headquarters at Symphony Hall, Boston 15. Such gifts are tax deductible.

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Eighteenth Program

FRIDAY AFTERNOON, MARCH 4, at 2:30 o'clock

SATURDAY EVENING, MARCH 5, at 8:30 o'clock

BRAHMS.....“Tragic” Overture, *Op.* 81

BRAHMS.....Concerto for Pianoforte No. 1, in D minor, *Op.* 15

- I. Maestoso
- II. Adagio
- III. Rondo: Allegro non troppo

INTERMISSION

BRAHMS.....Symphony No. 4, in E minor, *Op.* 98

- I. Allegro non troppo
- II. Andante moderato
- III. Allegro giocoso
- IV. Allegro energico e passionato

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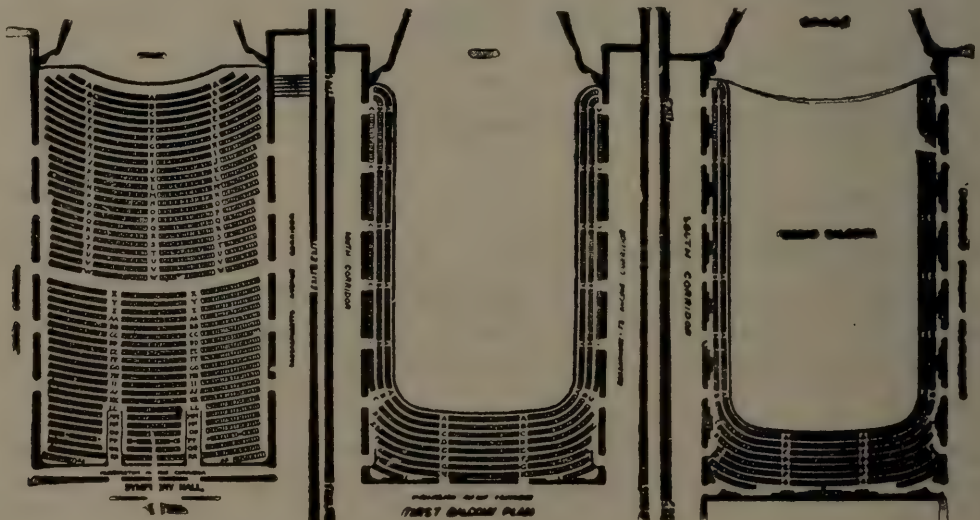
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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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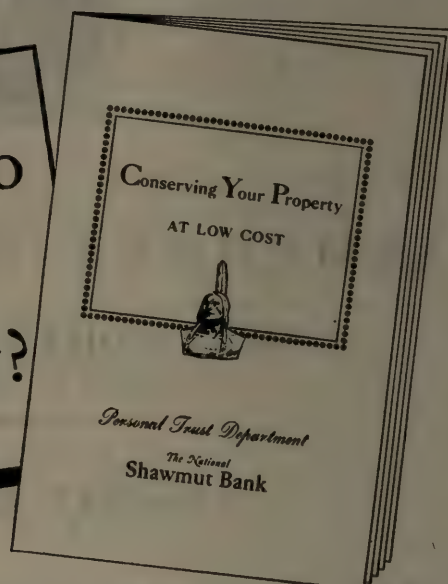
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On Tuesday last, Dr. Koussevitzky made his final appearance of the season in Providence at a symphony concert in the Metropolitan Theatre. After Mr. John Nicholas Brown, of the Trustees, had announced the total amount of the Rhode Island contributions to the Koussevitzky Anniversary Fund, the conductor was greeted by Henry Merritt Wriston, President of Brown University, with the following citation:

"Few men can truly be called citizens of the world. Fairly to earn that title requires a happy combination of circumstance, talent, and imagination; moreover only an adventurous spirit could carry a man from Imperialist Russia through all the capitals of Europe and then to America, here to crown long preparation and high achievement with distinguished leadership. Requisite also is an appropriate medium, a language which can be heard without translation in all the nations of the Western World and much of the Eastern as well. Your lifetime of artistic experience, shared with so many peoples, has been joined with remarkably gifted interpretations of music — as diverse as the communities within which it has been played. Because your skill, your aesthetic integrity, and your devotion to the public interest have brought you to a unique position, we delight to honor you. Therefore, in the name of Brown University, of which you have long been an honorary alumnus, I present to you this citation."

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ATWATER, CECIL B.

1. San Miguel
2. Tulips

BARNES, KENNETH C.

3. The Woodcarver
4. Tar Barrels

BATES, H. M.

5. Bread 'n Milk
6. Pattern for Music

BENUS, JOHN

7. Sailing

BODINE, A. AUBREY

8. Susquehanna Herring Fishermen

CARTRIGHT, RICHARD C.

9. After the Storm
10. Solitude

CUSTIS, ELEANOR PARKE

11. Fog

DOSCHER, JOHN W.

12. Heading In

EGONE, EGON

13. Dr. Serge Koussevitzky

ELLIOTT, HAROLD

14. Sunny Colonnade
15. Ponte Santa Trinita

ELLIS, GISELA

16. Autumn Rain
17. Once Upon a Midnight

ELLIS, LEE A.

18. Winter Shadows
19. Across the Bar

EVANS, FLOYD B.

20. Many

FRAPRIE, FRANK A.

21. Warmth of the Winter Sun
22. Ready for the Sitting

HAMMOND, ARTHUR

23. Semi-Lunar

HARDING, EDWARD P.

24. Autumn Sunday Morning

HARRIS, STEPHEN F.

25. A Black Cat at Midnight

HAZARD, COLTON D.

26. Fish Barrels

HOGAN, JOHN R.

27. Chesapeake Calm

HUNT, BENJAMIN H.

28. Hospitality

HYDE, H. WEBB

29. The Ballerina

30. Osorno

IGERSHEIMER, ALICE

31. Thirst

JORDAN, FRANKLIN I.

32. Cockers

KENNEDY, C. L.

33. The Mall by Midnight

MIMS, M. P. (deceased)

34. Morning Stroll

NATALE, WM.

35. Grapes and Pottery

OXNARD, EDWARD P.

36. Saucy

PULLING, N. H.

37. Snowbound

SLADE, GEORGE D.

38. The Sunlit Glen

STANDISH, BARBARA

39. Boats at Work

40. Weighing in the Catch

STANDISH, L. WHITNEY

41. January

42. Through the Woods

STANHOPE, W. D.

43. Morning Sparkle

THOREK, MAX

44. Thy Will Be Done

VONDELL, JOHN H.

45. Progeny

WAGNER, H. W.

46. Citadel

WATSON, S.

47. Speed Boat



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Nineteenth

FRIDAY AFTERNOON, MARCH 11 at 2:30 o'clock

SATURDAY EVENING, MARCH 12, at 8:30 o'clock

(Next week's Program, as revised, will be as follows)

ROUSSEL.....Suite in F major, *Op.* 33

- I. Prelude
- II. Sarabande
- III. Gigue

MILHAUD.....Concerto for Violoncello and Orchestra, No. 1

- Nonchalant
- Grave
- Joyeux

(First performance in Boston)

SAINT-SAËNS.....Concerto for Violoncello in A minor, *Op.* 33

INTERMISSION

TCHAIKOVSKY.....Symphony No. 4 in F minor, *Op.* 36

- I. Andante sostenuto. Moderato con anima in movimento di Valse
- II. Andantino in modo di canzona
- III. Scherzo: pizzicato ostinato; Allegro
- IV. Finale: Allegro con fuoco

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10:10 on Saturday Evening.

Eighteenth Program

FRIDAY AFTERNOON, MARCH 4, at 2:30 o'clock

SATURDAY EVENING, MARCH 5, at 8:30 o'clock

BRAHMS....."Tragic" Overture, *Op.* 81

BRAHMS.....Concerto for Pianoforte No. 1, in D minor; *Op.* 15

- I. Maestoso
- II. Adagio
- III. Rondo: Allegro non troppo

INTERMISSION

BRAHMS.....Symphony No. 4, in E minor, *Op.* 98

- I. Allegro non troppo
 - II. Andante moderato
 - III. Allegro giocoso
 - IV. Allegro energico e passionato
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TRAGIC OVERTURE, Op. 81

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna April 3, 1897

The *Tragische Ouvertüre*, like the *Academische Fest Ouvertüre*, was composed at Ischl in the summer 1880. It was first performed in Vienna by the Vienna Philharmonic under Hans Richter in the same year. The first performance in Boston was on October 29, 1881, and the most recent at these concerts was in the Brahms Festival of 1933 (April 28).

The overture is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings.

“ONE weeps, the other laughs,” Brahms said of his pair of overtures, the “Tragic” and the “Academic Festival.” Eric Blom adds, “Why not ‘*Jean (Johannes) qui pleure et Jean qui rit?*’” But as the bright overture does not precisely laugh but rather exudes a sort of good-natured, sociable contentment, a *Gemütlichkeit*, so the dark one is anything but tearful. Critics have imagined in it Hamlet, or Aristotle, or Faust, or some remote figure of classical tragedy, but none have divined personal tragedy in this score. Walter Niemann considers this overture less genuinely tragic than the music in which Brahms did



not deliberately assume the tragic mask, as for example the first movement of the D minor piano concerto or certain well-known pages from the four symphonies. He does find in it the outward tragic aspect of "harshness and asperity" and puts it in the company of those "character" overtures which have a genuine right to be called tragic: Handel's 'Agrippina,' Beethoven's 'Coriolan,' Cherubini's 'Medea,' Schumann's 'Manfred,' Volkmann's 'Richard III' overtures. No throbbing vein of more pleasing or tender emotions runs through the cold classic marble of Brahms' overture. Even the second theme, in F, remains austere and palely conventional, and its yearning is, as it were, frozen into a sort of rigidity. The minor predominates throughout, and the few major themes and episodes are for the most part, according to Brahms' wont, at once mingled harmonically with the minor; they are, moreover, purely rhythmical rather than melodic in quality; forcibly insisting upon power and strength rather than confidently and unreservedly conscious of them. The really tragic quality, the fleeting touches of thrilling, individual emotion in this overture, are not to be found in conflict and storm, but in the crushing loneliness of terrifying and unearthly silences, in what have been called 'dead places.' Thus, at the very beginning of the development section, where the principal theme steals downward *pianissimo*, note by note, amid

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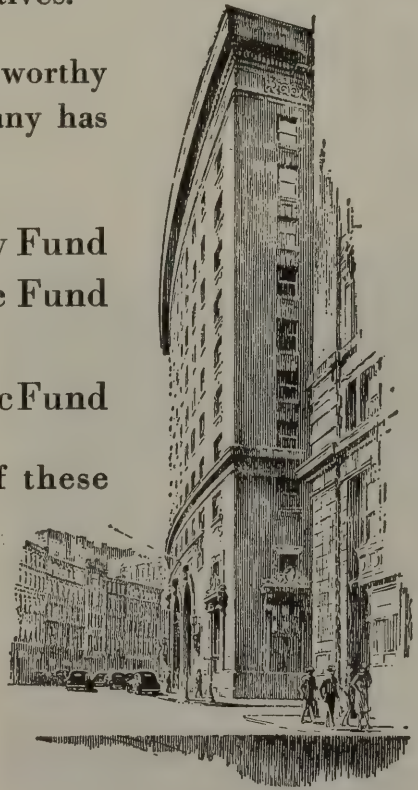
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long-sustained, bleak harmonies on the wind instruments, and in its final cadence on A, E, sighed out by the wind after the strings, we almost think we can see the phantom of the blood-stained Edward flitting spectrally through the mist on the moors of the Scottish highlands; or again, at the *tempo primo* at the close of the development section, where all is silence and emptiness after the funeral march derived from the principal subject has died away; or lastly, at the close of the whole work, where the curtain rapidly falls on the gloomy funeral cortège to the rhythm of the funeral march.



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CONCERTO FOR PIANOFORTE NO. 1 IN D MINOR, *Op.* 15

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Brahms composed his First Concerto through the years 1854-58. It had its first performance at Hanover, January 22, 1859, with Joachim conducting, and the composer as soloist. A performance in Boston was announced by Theodore Thomas to be given on December 9, 1871, but was cancelled. The honor of the first performance in this city belatedly fell to Harold Bauer, and the Boston Symphony Orchestra, on December 1, 1900. This was Mr. Bauer's first appearance in the United States. The same pianist repeated the Concerto at these concerts in 1914, 1920, and 1925. Artur Schnabel played it at the Brahms Festival in 1930, and Ossip Gabrilowitsch at the Brahms Festival in 1933. There was a performance by Myra Hess, April 15, 1932, by Rudolf Serkin, December 30, 1938, by Claudio Arrau, January 16, 1942, and by Rudolf Firkusny, April 18, 1947.

The Concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

IT MUST have been with an ever-present consciousness of the great things expected of him that the youthful Johannes Brahms labored upon his first venture into the orchestral field. The Brahms whom Schumann received into his arms and publicly named the torchbearer of the symphonic tradition was an obscure youth of twenty, and far



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from ready to meet the requirements of the prophecy which, under the caption "*Neue Bahne*," Schumann proclaimed on October 23, 1853. Coming after ten years of virtual retirement from the literary arena, the pronouncement was the more sensational. The world, which as always contained a plentiful portion of skeptics, was told that one had come "who should reveal his mastery, not by gradual development, but should spring, like Minerva, fully armed, from the head of Jove. And now he has come, the young creature over whose cradle the Graces and heroes have kept watch. His name is Johannes Brahms." Schumann went further, and ventured to hope: "If he would only point his magic wand to where the might of mass, in chorus and orchestra, lends him his power, yet more wondrous glimpses into the mysteries of the world of the spirit await us."

The Jove-born hero must have been more than a little appalled when this solemn commission was publicly laid upon his sturdy but inexperienced shoulders. Schumann's sanguine predictions had been built upon nothing more tangible than a portfolio of piano pieces in manuscript. But the young pianist from Hamburg had always a stout heart. Indeed, he had in mind a symphony, and probably a sketch or two in his wallet. Characteristically, Brahms proceeded with

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infinite care and labor, fully aware that the domain Schumann had pointed out as his inheritance was mighty in precedent, sacred in tradition. He was determined to do full justice to himself, his score, and the expectations of his kindly prophet.

Brahms would never have achieved his first Herculean labor — the labor which at last produced the D minor piano concerto — if he had not been armed with an indispensable weapon which was to stand him in good stead through life — rigorous self-criticism. So, when in 1854 he was ready to show three sketched movements of a symphony (the first even orchestrated) to Clara Schumann and others of his friendly advisers, probably not one of them was more aware than the composer that all was not yet well. He had cast his score into a tran-

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scription for two pianos, for ready assimilation, and frequently played it over with Clara Schumann or Julius Grimm. In this guise, the traits of the originally pianistic Brahms apparently asserted themselves. He seemed to be tending toward a sonata for two pianofortes, and yet the work was far beyond the range of the two instruments, as Grimm frequently pointed out. "Johannes, however, had quite convinced himself," so relates Florence May, Brahms' pupil and biographer, "that he was not yet ripe for the writing of a symphony, and it occurred to Grimm that the music might be rearranged as a piano concerto. This proposal was entertained by Brahms, who accepted the first and second movements as suitable in essentials for this form. The change of structure involved in the plan, however, proved far from easy of successful accomplishment, and occupied much of the composer's time during two years." The advice of his friend Joachim, who knew a thing or two about concertos, was often sought by Brahms. The original third movement of the projected symphony, having no place in a concerto, was laid aside and eventually used as the number "Behold all flesh," in the German Requiem. The Piano Concerto in D minor, which emerged in 1858 after these transformations has every

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it is so wonderful in detail, and yet the whole is not yet vivifying, though it inspires enthusiasm. But what is the reason of this? I cannot make it out." The composer must have been taken aback by the cool initial reception of the concerto at Hanover, where he appeared as pianist under Joachim's direction, in 1859.

He could hardly have expected a better fate when it was performed at Leipzig five days later, again with the composer as pianist, in the sacrosanct atmosphere of the Gewandhaus, where the well-groomed measures of the late Mendelssohn were still held inviolate. The audience was duly frigid. The first and second movements were received in ominous silence, and when at the conclusion two or three attempted to applaud they were promptly hissed down. When various Leipzig musicians pointedly refrained from so much as mentioning his new concerto to Brahms, it appeared that musical factionism was mustering a determined front against him. Ferdinand David alone among his acquaintances spoke to him openly and warmly of the work. The critic of the *Signale* gave the piece hard words, and spoke of it as "born to the grave." Only the *Neue Zeitschrift** considered it its duty "to insist upon the admirable sides of the work, and to protest against the not very estimable manner in which judgment has been passed

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on it." Brahms reported these dismal results in a letter to Joachim, describing the event as "a brilliant and decided failure." That his beloved score, the result of years of struggle, had been received with the silence of unconcealed dislike, must surely have wounded him. But the doughty-spirited Brahms was far from crushed. "I believe it is the best thing that could have happened to me," he wrote. "In spite of all this the concerto will please some day when I have improved its construction. It makes one pull one's thoughts together and raises one's spirit."

The concerto made its way, though not too rapidly, into public favor. The composer played it with success in his native Hamburg, two months later. After its publication, in 1861, he played it in Carlsruhe, Oldenburg, Vienna, Bremen, Munich, Utrecht, Wiesbaden. When Clara Schumann played it at Leipzig in 1873, a slight thaw was observable. But a performance of January 31, 1895, showed a complete transformation in the Leipzig point of view. Brahms, then much venerated, was making his final public appearance at the Gewandhaus. He conducted while Eugen d'Albert played the two piano concertos. Leipzig took this substantial musical fare with every sign of enjoyment.

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The second movement (*adagio*, D major) was inscribed in the manuscript score, "*Benedictus qui venit in nomine Domini.*" This led Max Kalbeck to an interpretation, for he noted that the music had been drafted shortly after Robert Schumann's attempt at suicide by throwing himself into the Rhine. Kalbeck, remembering that Brahms had sometimes addressed Schumann as "*Mynheer Domine,*" read the Latin inscription as a reference to Schumann, and as Brahms' self-appointment as the custodian "blessed" with the artistic mission of the master. Others have found a less preposterous construction — an allusion to Clara Schumann, for Brahms wrote to her on December 30, 1856, in connection with the Concerto: "I am also painting a lovely picture of you; it is to be the *Adagio.*"

The final movement is an orthodox rondo, an admirable example of the composer's elaborate structural working-out. The principal

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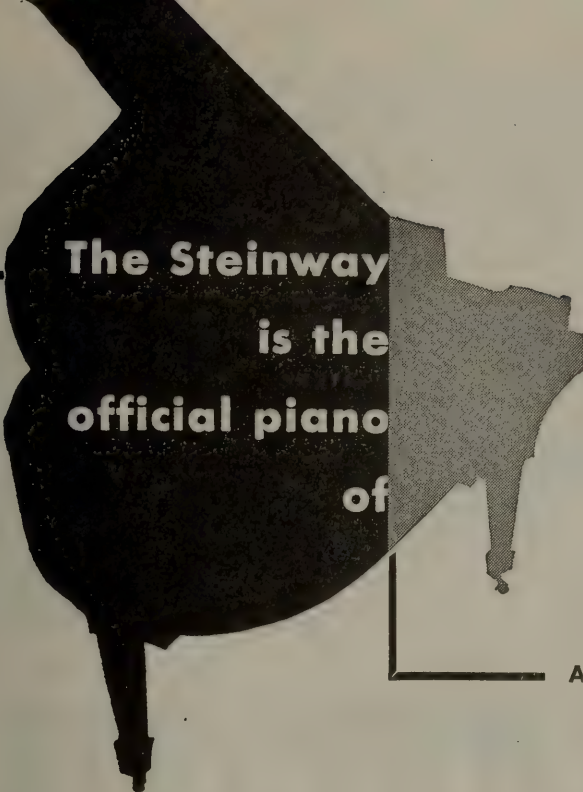
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theme is at once stated by the piano and developed orchestrally. The second theme is likewise given to the piano solo. There are extensive developments and episodes, including a fugato by the orchestra, and a cadenza before the extensive coda. Donald Francis Tovey, whose analysis of this concerto is one of the most admirable he has written, answers those who have found the lilting quality of the Rondo out of keeping with the sombre first and second movements by pointing out "the immense energy of Brahms' main theme," and the genuine "symphonic power" in many of the pages which follow. Professor Tovey believed that the Rondo of Beethoven's C minor Concerto "has had an extraordinarily strong influence" on this rondo, as also on the rondo of Joachim's Hungarian Concerto.



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MYRA HESS was born in Hampstead, London. Among her teachers she remembers Tobias Matthay with special esteem. She made her American début in 1922, first appearing with this orchestra at Sanders Theatre, Cambridge, on February 9 of the same year.

When on account of war conditions all public gatherings were forbidden in London, she obtained special permission to give "luncheon hour" concerts in the National Gallery, from which all the pictures had been removed. These concerts were held five days a week from October 10, 1939, to April 10, 1946, and were never suspended during the air raids. Many artists appeared in these concerts and their instigator played in them 146 times. Imperial recognition came to her in the title "Dame Commander of the British Empire," conferred upon her in 1941.

At her début with the Boston Symphony Orchestra in Cambridge, Dame Myra Hess performed in Mozart's Concerto in D minor (K. 466). She appeared in the Boston series March 30, 1925, then playing Beethoven's Fourth Concerto, and later performed it in Boston February 15, 1935, and February 20-21, 1939 (Monday and Tuesday series). She has likewise performed the following concertos with this orchestra: Schumann's, December 16, 1927, February 20, 1939, November 7, 1947; Brahms' No. 1, March 15, 1932; Brahms' No. 2, March 9, 1937; Beethoven's No. 3, February 17, 1939; Beethoven's No. 4, November 8, 1946.

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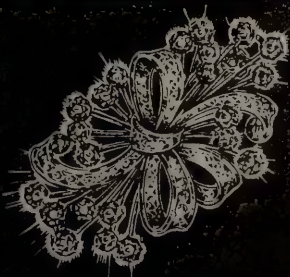
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Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, triangle and strings.

The most recent performance in this series was on October 31, 1947.

The Fourth Symphony was announced for its first performance in America by the Boston Symphony Orchestra, November 26, 1886. Wilhelm Gericke duly conducted the symphony on Friday, November 25, but he was not satisfied with the performance, and withdrew the score for further preparation, substituting the First Symphony by Robert Schumann. Since the Friday performance was considered a "public rehearsal," although, according to a newspaper account, Mr. Gericke did not at any point stop the orchestra, this was not called a "first performance," and the honor went to the Symphony Society of New York on December 11, Walter Damrosch conducting. The Boston performance took place on December 23.



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WHEN Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. "‘God forbid,’ said Brahms, according to Kalbeck’s account in his biography, ‘I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear them, I’ll play them for you.’ I went to open the piano. ‘No,’ he protested, ‘let it alone. It is not so simple as all that. We must get hold of *Nazi*.’ He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

“A few days later he invited me to an Ehrbar evening — a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite

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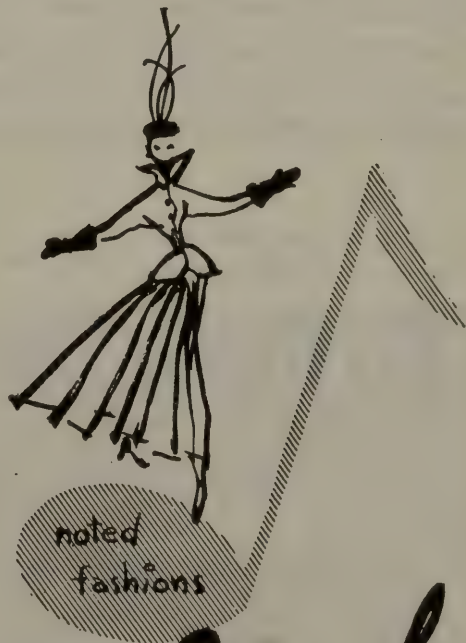
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different. After the wonderful Allegro, one of the most substantial, but also four-square and concentrated of Brahms' movements, I waited for one of those present to break out with at least a *Bravo*. I did not feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, 'Well, let's go on!' — the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, 'The whole movement gave me the impression of two people pummelling each other in a frightful argument.' Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality."

Kalbeck, who had borne nobly with Brahms up to this point, found the Scherzo "unkempt and heavily humorous," and the finale a splendid set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the party broke up rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken aback by this reception of his score. " 'Naturally I noticed yesterday that the symphony didn't please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music,

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who can be expected to like it?' 'I don't know what Hanslick and Billroth may think of it,' I answered, 'for I haven't said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the wastebasket, while the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions.' " Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale. It was plain that he was in serious doubt as to whether the symphony would be accepted at all. He decided, however, after a long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at Meiningen could be hoped to give a more plausible account of the symphony and even to give the "nasty scherzo" a presentable face.

The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: "Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish." But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and



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Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The symphony was praised — with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!).

Miss May further relates that at the first performance at Meiningen the symphony was enthusiastically received, and that the audience attempted to "obtain a repetition of the third movement." But the report of another witness, the pianist Frederic Lamond, contradicts this. He has told us that the concert began at five o'clock on a Sunday

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afternoon, and that the symphony was preceded by the Academic Festival Overture and the Violin Concerto, Adolf Brodsky appearing as soloist. The composer conducted. "The Symphony," writes Lamond, "brought little applause." And he goes on to relate an interesting postlude to this occasion:

"The theater emptied itself; I went to my dressing room behind the stage, and was about to go home. The members of the orchestra were putting their instruments away and some had already left when young Richard Strauss [then twenty], the second *Kapellmeister* in Meiningen, came running up and called to me: 'Lamond, help me bring the orchestra players together; the Duke wishes to have the symphony played again for himself alone.' I got hold of the second horn player, while Strauss mustered one player after another. The

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theater was dimly lighted and no one had permission to enter the auditorium. I slipped out on the stage. Through the peek hole in the curtain I could see the silhouette of Brahms at the conductor's desk, and about him the intent, deeply absorbed faces of the orchestra players, who looked ghostly in the dim light. The loge in which the Duke sat was also in semi-darkness; and now there began for the second time a performance of the Fourth Symphony!

"The performance stays vividly in my mind, I have heard consummate performances in later years, but never has the overpowering and masterly finale sounded with such conviction as in the darkened empty theater where Brahms, like a mighty conjuror, played with the assembled group of musicians for the listening Duke of Meiningen."

All was not serene between Brahms and Bülow on this memorable

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Sunday, a circumstance which Lamond has not mentioned. Although Bülow had rehearsed the symphony, Brahms took over the baton for the performance. Bülow, whose outstanding qualities as a conductor were in complete contrast with the clumsiness of the composer, considered his abilities slighted, and shortly resigned from his post as *Hofkapellmeister* at Meiningen. The incident proves the tactlessness of Brahms and the touchiness of Bülow. Yet Bülow carried the symphony, in that same season, through a "crusading" tour of Germany, Holland, and Switzerland.

Florence May has remembered and described another notable performance of this symphony, a decade later, in Vienna, on March 7, 1897, at a Philharmonic concert. Brahms was then a sick man; he had less than a month to live:

"The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today, however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience.

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Still another interesting tale is told by Miss May about the Fourth Symphony, and this refers to the summer of 1885, at Mürzzuschlag, when it was nearing completion: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in



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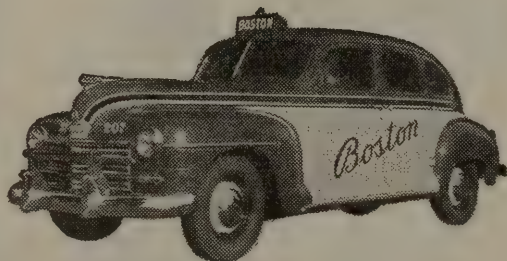
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getting the fire under, whilst Frau Fellingner sat out of doors with either arm outspread on the precious papers piled on each side of her."

There was another moment in the history of the symphony when the score might conceivably have been lost. Brahms dispatched the manuscript to Meiningen in September, 1885, a few days before his own arrival there. "I remember," so Frederic Lamond has written, "how Bülow reproached Brahms about it, protesting that so valuable a manuscript as the symphony had been sent to Meiningen by simple post without registration!"

"'What would have happened if the package had been lost?' asked Bülow.

"'Well, I should have had to compose the symphony again' ('Na, dann hätte ich die Sinfonie halt' noch einmal komponieren müssen'), was Brahms' gruff answer."



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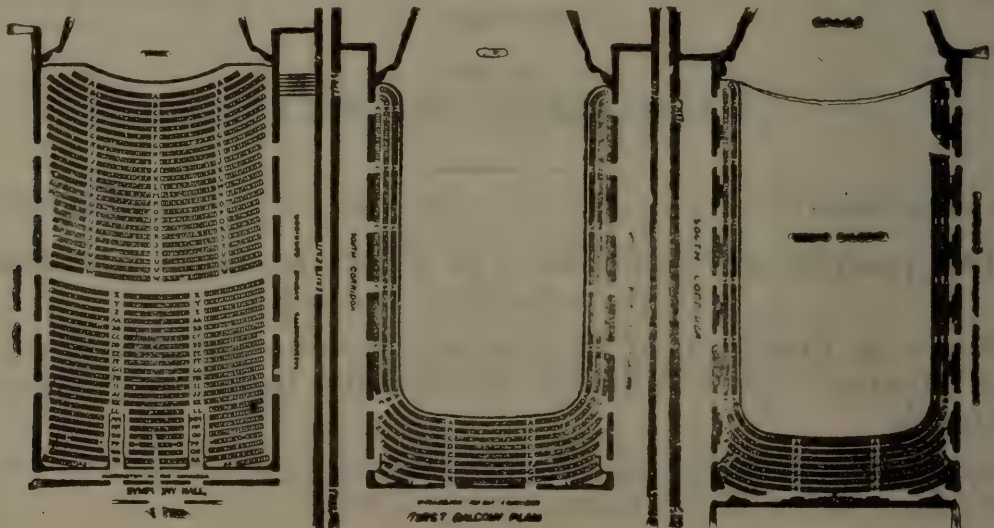
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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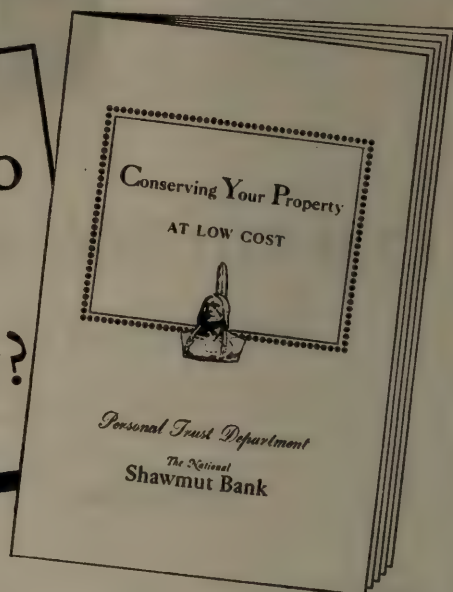
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Bach's Mass

*Mozart's "Great" Mass in C Minor
Music and Morality*

BACH'S MASS

The performance of Bach's Mass in B minor by the Boston Symphony Orchestra on March 27 will mark the last of many Pension Fund concerts in which the Orchestra has combined with the choruses of Harvard and Radcliffe under Dr. Koussevitzky's direction. The association between conductor and choruses extends back to November, 1925, when he had been in this country only a year. It was in 1931, the fiftieth anniversary of the Orchestra, that Dr. Koussevitzky revived, in a Bach Festival, this great choral work of Bach, which had not been heard in Boston for many years.

The chorus is being prepared by its conductor, G. Wallace Woodworth. A quartet of soloists will be announced shortly. On account of the length of the Mass, which is uncut, it will be given in two parts, the first at three in the afternoon and the second at eight in the evening.

. . .

MOZART'S "GREAT" MASS IN C MINOR

Mozart's highly reputed but seldom heard Mass in C minor is to have its first Boston performance this month. Alfred Nash Patterson, conductor of the Polyphonic Choir, will present this work in Trinity Church on Monday, March 21, at 8:15. The chorus will be assisted by a symphony orchestra and the following soloists: Phyllis Curtin, soprano, Eleanor Davis, mezzo-soprano, Sumner Crocket, tenor, and Paul Tibbetts, bass.

The concert will be open to the public without charge.

The Polyphonic Choir of 100 singers, which originated as the choir for the evening services at Christ Church, is now devoting itself to the performance of little heard church music by great

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composers of the past. Mr. Patterson, Mrs. Curtin, and several members of the chorus and orchestra studied at the Berkshire Music Center in Tanglewood last summer.

Mozart composed this Mass in 1783, with the intention that it would be sung by Constanza Weber, to whom he was then engaged. He did not complete the Mass, leaving sections of the Credo and the entire Agnus Dei unwritten. It was performed, but probably filled out from earlier works, and subsequently Mozart dispersed the score and used parts of it elsewhere. In 1901, Alois Schmitt collected the different numbers, restored missing parts from other church music of Mozart, completed pages where the orchestration was missing, and performed the Mass in Dresden. This Mass was introduced in New York by the Schola Cantorum under the direction of Hugh Ross on January 9, 1940, and at that time was praised as being among Mozart's greatest works, showing the undoubted influence of Bach and Handel. Olin Downes wrote of it in the *Times*:

"It is a score of very exceptional interest and inspiration. So much is evidence in advance of the performance. It is wonderfully and tragically of Mozart, another document of his troubled life on earth. In those years he learned lessons of sorrow and humbleness before his Maker, and the span of experience that he knew in the few years given him.

"Mozart scholars find it to be of a grander scale and a deeper meaning than any other of the composer's religious compositions, if we except, perhaps, the finest pages of the Requiem, also incomplete. Certain movements are of a technical elaborateness which in the hands of a lesser genius would have become pedantry, but which, with Mozart, completely subordinate the complicated technical apparatus to the vision which possessed the young master.

"The score is replete with fascinating detail, as with procedure of a strength astonishing even in Mozart."

MUSIC AND MORALITY

One can understand that a young composer, at the beginning of his twenties, is influenced by a ten or fifteen year older composer, whose style and technique are already established distinctly. But after having acquired a certain ability himself, everybody must start producing something that has not been said before him.

This is perhaps why Mozart had said: "*Lernt's was, Buben, damit ihr was koennt!*" ("Study, boys, in order to know something.") And Wagner: "*Macht etwas Neues!*" ("Produce something new.")

How then can one explain today's aim of most composers, artists, writers, etc., to produce something similar to the last success on the stage, the movies, the radio, novels and music? Has originality lost its appreciation? Does it interfere too much with the commercial success?

One can understand that fear for one's life may cause a man to bow to dictatorship, though, however, there have been men who did not hesitate to die for their conviction. Tolerate Shostakovitch's bow to the pressure of ignorant politicians. But must one tolerate the moral and mental baseness of people who bow to the mere temptation of profits?

There arise the following problems:

- 1) Is it esthetically and morally admissible to accommodate [oneself] to the listener's mentality and preference?
- 2) If so, is there not a limit how far such accommodation is allowed to go?
- 3) Does such accommodation promote the artistic culture of a nation?
- 4) Does it promote morality?
- 5) Is it not more healthy to give a nation a chance to admire its heroes than to applaud the fleeting success of an ephemeron?

—ARNOLD SCHOENBERG

The Composer's News-Record,
December 1948

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SATURDAY EVENING, MARCH 12, at 8:30 o'clock

ROUSSEL.....Suite in F major, *Op.* 33

- I. Prelude
- II. Sarabande
- III. Gigue

MILHAUD.....Concerto for Violoncello and Orchestra, No. 1

- Nonchalant
- Grave
- Joyeux

(First performance in Boston)

SAINT-SAËNS.....Concerto for Violoncello in A minor, *Op.* 33

INTERMISSION

TCHAIKOVSKY.....Symphony No. 4 in F minor, *Op.* 36

- I. Andante sostenuto. Moderato con anima in movimento di Valse
- II. Andantino in modo di canzona
- III. Scherzo: pizzicato ostinato; Allegro
- IV. Finale: Allegro con fuoco

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SUITE IN F MAJOR, *Op. 33*

By ALBERT CHARLES PAUL ROUSSEL

Born at Turcoing (Nord), France, on April 5, 1869; died at Royan (near Bordeaux), France, August 23, 1937

Roussel composed this Suite in 1926 for the Boston Symphony Orchestra and dedicated his score to Serge Koussevitzky. The first sketches were made in March, and the score was completed August 26. The first performance took place at these concerts, January 21, 1927. There was another performance March 17, 1933. Vladimir Golschmann conducted it as guest, January 21, 1944.

The orchestration is as follows: two flutes and piccolo, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, four trumpets, three trombones, tuba, timpani, side-drum, bass drum, cymbals, tambourine, triangle, xylophone, tam-tam, celesta and strings.

THIS Suite followed the composer's tendency in the early twenties to relinquish his pursuit of pictorial subjects and to devote himself to the absolute style — what the French call "*de la musique pure.*" His fondness for the classical form was also evident in his symphonies dating from the same period. The First Symphony, *Le Poème de la Forêt*, *Op. 7* (1904–06), had been a descriptive piece in symphonic contour. The Second Symphony in B-flat minor, *Op. 23* (1919–20)



marked, in the words of the composer, a new departure for him. "What I want to realize," he explained later in the *Guide de Concert*, "is a music satisfying in itself, a music which seeks to eliminate all picturesque and descriptive elements. . . . I force myself always to put out of my mind the memory of objects and forms susceptible to interpretation in musical sounds. I wish to make only music." The Third Symphony in G minor, *Op.* 42 (1922), the Sinfonietta for Strings, *Op.* 52 (1903-04), and the Fourth Symphony in A major, *Op.* 53 (1930) all align Roussel with the then prevailing revival of eighteenth century form, while showing him more than ever an individual artist speaking in his own voice. These symphonies (except the first) have all been played by the Boston Symphony Orchestra.

The "terrific drive and force" of the prelude to the suite is pointed out by Norman Demuth in his Study of Roussel. "The whole movement," he remarks, "scores remarkably well for military band (or 'Harmonie' — as the French call the medium), and the writer has vivid memories of it in this form played by the band of the Garde Républicaine at the 1937 Festival of the International Society for Contemporary Music."

"The Sarabande," says this writer, "is a different matter altogether; there is considerable chromaticism and contrapuntal weaving which

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is obscure on the piano. There is nothing archaic about this music. It does not 'breathe the spirit of Spain' or do anything which one might fear." The writer discerns, "a firmness and a solidity of harmony; no counterpoint, merely a succession of logical chords, logical that is to say according to the principles of chordal progression of a traditional type and in the mood of the ancient dance. . . . The final *gigue* is like most of its kind — exuberant, lively and rhythmical with all the go and drive in the world. This one is basically harmonic, intensely tight, but always moving forward and forward to its climaxes. The ghost of 'The Dargason' looms faintly in the distance; probably Roussel never heard this tune."

The final Roussel is characterized with intimate understanding by Arthur Hoérée in a book on his late friend:

"The Suite in F inaugurates the composer's fourth manner. He there resolves the classical problem of equilibrium between form and style, a point of wisdom in which the great masters have before reached their apex. His constant evolution, a sign of vitality, does not preclude a fundamental unity which is in itself æsthetic. Its characteristics are closely bound to the life, the formation, the dominant racial traits of the musician.

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Classic or romantic? To tell the truth, any original artist expressing himself forcefully in his work is in some degree romantic. 'Some of our contemporary composers,' this one has written, 'are romantics in the best sense of the word. Has not our Debussy expressed in a language indifferent to eloquence or expostulation the shapes belonging to his interior being? That species of romanticism is healthy.' On the other hand he finds morbid 'any sentiment resulting in an italicism of self.' The composer of *Evocations*, who harbored a deep love of nature, had the exceptional gift of transposing into music the pictures in his mind's eye. . . .

"When a lady at a reception was disturbed at the number of chocolate cakes which Honegger accepted, this gentleman reassured her: 'Have no fear, in me all will be transformed at once into music.' Joking aside, it is possible to believe that the musical dreaming of the pantheist Roussel could be based upon images without necessarily depicting them. When his new orientation took him into a music free of descriptive or literary allusions, he could scarcely change his artist's nature even when he changed the exterior result. He could write without forswearing his past dalliance with impressionism: 'What does music express? The fundamental reality conceived by the composer.' And further: 'I stop no one from seeking in my music a picturesque or literary evocation. I always affirm that such an impression is independent of myself. Without wishing to demean depiction, I always forcefully free my mind from the memory of objects or forms susceptible of translation into musical effects. I wish to make music and nothing else.' . . .



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"He also once wrote:

"'It is not necessary for a symphony or a drama to become as popular as a song of Mayol. Music is the most closed and inaccessible of the arts. One can say of the musician, even more than the poet, that he is completely isolated in the world, alone with his more or less intangible language. Aside from two or three good works which one might write for the many in the style of a broad fresco, all music, so far as real reciprocal understanding is concerned, will be always confined to a few hearers. (January 3, 1916.)'

"The music of Roussel shuns voluntarily those seductions which the casual music lover expects. One must approach it closely, raise its austere mask to discover its true visage, and there read the living and moving thought which the eternal dreamer has distilled from his spiritual vagabondage."

Other contemporaries of Roussel have sought to describe his musical individuality:

G. Jean Aubry: "His work is made in his own image, which it reflects in all its aspects with the fidelity of a mirror, his love of an even life, his ardor continent but keen, his exquisite sense of the voluptuous, a thousand fine details without mannerism; and under this amiable delicacy a power gentle and firm, at times wistful.

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"He has reached self-realization slowly but with certainty without restlessness or hesitation — also without ostentation, or the wish to draw upon the curiosity of any one, applying himself solely to his art."

Roussel is essentially original (Roland-Manuel), and "belongs to no definite lineage or school. His originality is not deliberate, but is characterized by the fact that he uses no commonplaces. He does not even profit by his own experience, and has as little use for his own previously discovered processes as for those discovered by others. Hence the variety of his output, and the apparent *gaucherie* which, as Monsieur Jean Marnold points out, is in fact nothing but the avoidance of convenient tricks. . . . Among the distinctive features of his music, the writer notes the tendency to omit or to indicate sparsely the bass of his harmonies, the effect being at times subtle, at others forceful and dramatic. . . . His orchestration is not a science, but instinctive."

And finally — André Cœuroy: "If I were a sculptor, and the Academy of Fine Arts in quest of odd subjects had given for competition 'The Music of Quadragenarians Now Living,'* I should construct a four-cornered monument on which one would see Ravel representing 'Amused Gracefulness'; Dukas, 'Amorous Intelligence'; Florent Schmitt, 'Force in Childbed,' and Albert Roussel, 'Inner Tenderness.'"

*Since this was written Dukas died May 17, 1935; Roussel, August 23, 1937; Ravel, December 28, 1937.

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CONCERTO NO. 1 FOR VIOLONCELLO AND ORCHESTRA

By DARIUS MILHAUD

Born at Aix-en-Provence, September 4, 1892

This concerto was composed in 1934, published in 1936, and first performed in Paris, June 28, 1935. The soloist was Maurice Maréchal, to whom the work is dedicated. The first performance in this country was given by the Little Orchestra Society of New York, Thomas K. Scherman conductor, January 3, 1949. Mr. Piatigorsky was the soloist.

The accompaniment calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, two horns, two trumpets, two trombones and tuba, timpani, percussion, harp and strings.

THIS concerto, the first of two its composer has written, bears over its first movement the word *nonchalant*. The 'cello in a full-voiced introductory passage, unaccompanied, states the principal theme, reinforced by broad chords. The orchestra takes up the theme in its turn, but lightly, with a pizzicato accompaniment. The soloist enters while the discourse continues pianissimo, except for a cadenza, and so ends.

The slow movement (*Grave*) is also predominantly pianissimo. The 'cello carries a somber melody to a shimmering accompaniment in



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which muted brass and soft drum rolls figure. There is a middle section in which the woodwinds add their voices, and a return to the main subject matter now enriched by the woodwind color.

The “joyous” finale (12/8) is swift and lively by contrast, yet the movement maintains an overall dynamic restraint. A pizzicato accompaniment with delicate punctuation from the percussion instruments is as characteristic of this movement as of the first. After various excursions, the concerto modulates neatly into a final C major chord.



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CONCERTO FOR VIOLONCELLO IN A MINOR, *Op. 33*

By CHARLES CAMILLE SAINT-SAËNS

Born at Paris, October 9, 1835; died at Algiers, December 16, 1921

Saint-Saëns composed this, the first and better known of his two concertos for violoncello, in 1872 (the second was published in 1903). The A minor concerto was dedicated to and first performed by August Tolbecque at a Paris Conservatory concert, January 19, 1873.

The following violoncellists have performed the Concerto at Boston Symphony Concerts: Carl Bayrhammer, December 10, 1881; Alwin Schroeder, November 19, 1898, January 10, 1903, and April 8, 1921; Rudolph Krasselt, November 21, 1903; Miss Elsa Ruegger, February 10, 1906; Heinrich Warnke, January 28, 1911; Joseph Malkin, December 24, 1915; Jean Bedetti, March 6, 1920, February 25, 1936 (Tuesday afternoon concert), January 27, 1939.

The accompaniment of the Concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

THE works of Saint-Saëns of which the list is long contain a number of pieces for 'cello, including two sonatas, shorter numbers with organ accompaniment, and two concertos with orchestra. The Concerto in A minor is far better known than the second in D minor, *Op. 119*, composed in 1902.

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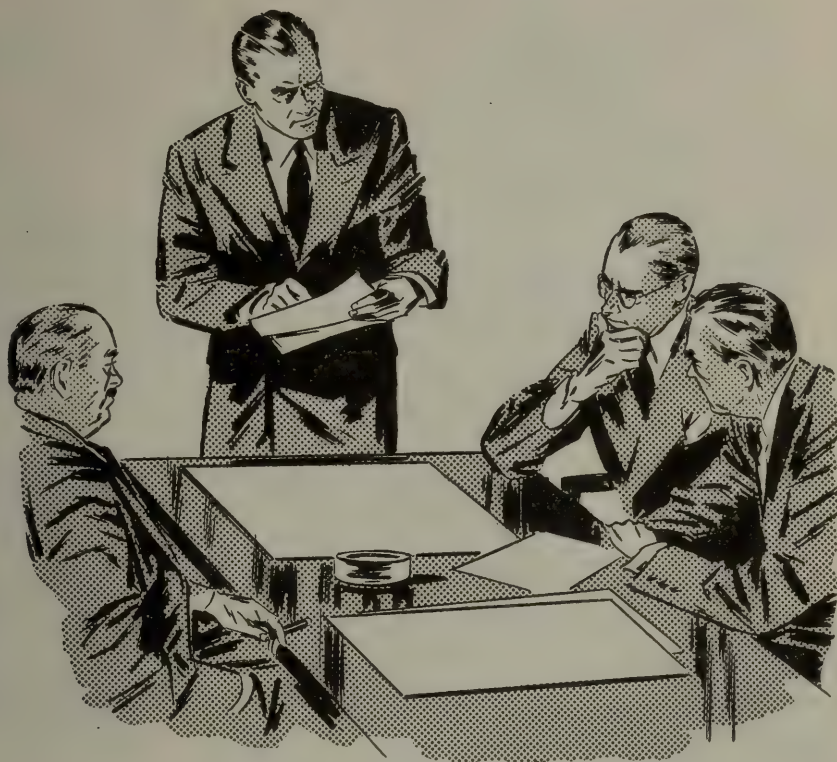
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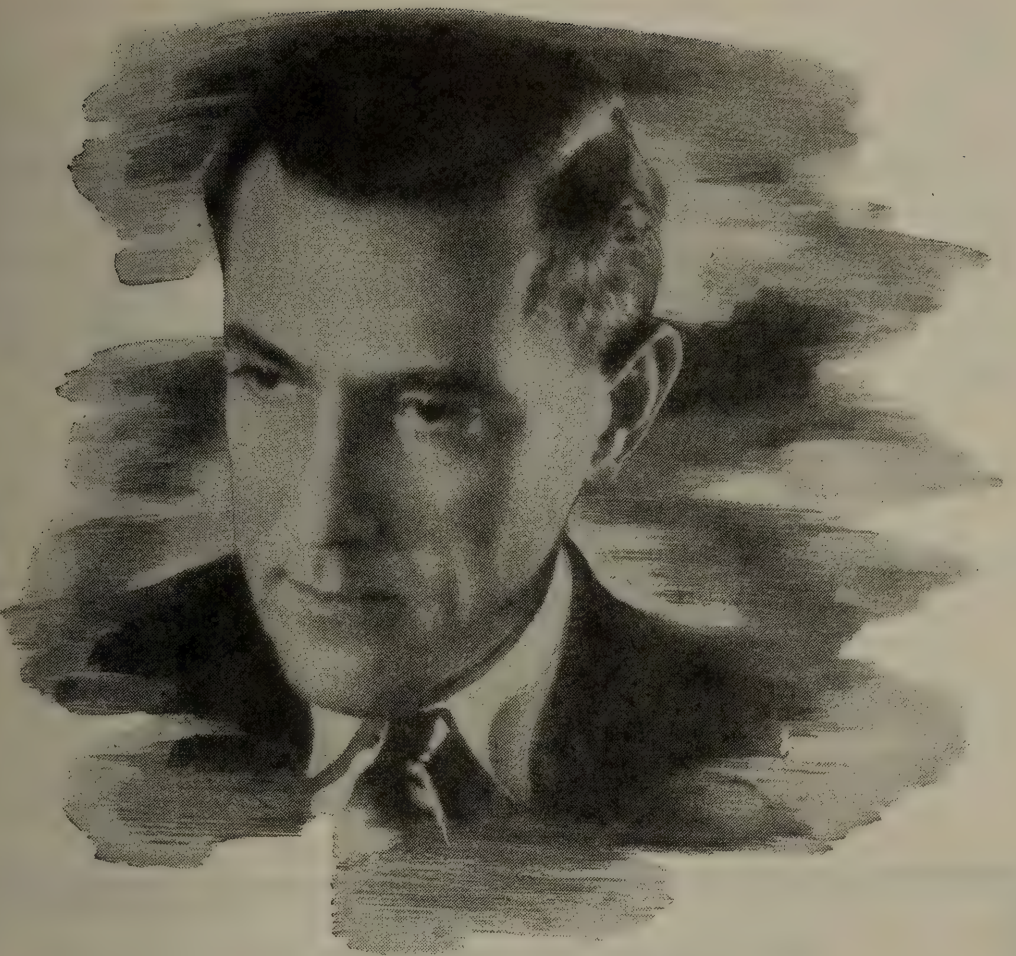
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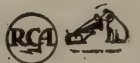
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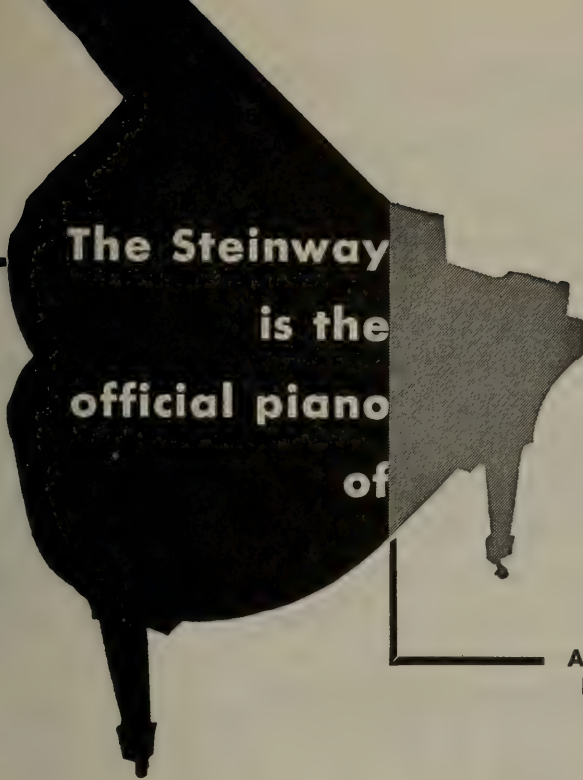
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GREGOR PIATIGORSKY was born in Ekaterinoslav, Russia, in 1903. As a child he studied the violin with his father, but it was the violoncello which he mastered and made his instrument. Migrating to Berlin after the first war, he became first violoncellist of the Berlin Philharmonic Orchestra under Wilhelm Furtwängler. Soon he found his field as a virtuoso. He first visited the United States in 1929, and on April 17, 1931, he first played with the Boston Symphony Orchestra, in Schumann's Violoncello Concerto in A minor.

Mr. Piatigorsky has performed with this orchestra concertos by Haydn, Mozart, Schumann, Saint-Saëns, Dvořák, Bloch ("Schelomo"), and has played on three occasions in Strauss' "Don Quixote." He has participated in introducing concertos by Berezowsky ("Concerto Lirico"), Prokofieff, Hindemith, and Dukelsky.

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By PETER ILICH TCHAIKOVSKY

Born at Votkinski, in the government of Viatka, Russia, May 7, 1840;
died at St. Petersburg, November 6, 1893

The Fourth Symphony, composed in 1877, was first performed by the Russian Musical Society in Moscow, February 22, 1878.

The most recent performance at the Friday and Saturday concerts of this Orchestra was on October 25, 1946.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, and strings.

THE year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted

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the implication of some sort of programme in the Fourth. He voluntarily gave to the world no clue to any of the three, beyond the mere word "*Pathétique*" for the last, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneïev: "Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered, in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would

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be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out this symphony he was intensely unhappy — there was indeed a dread shadow hanging over his life. He uses the word significantly in a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love (the reason he gave to his benefactress and confidante was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let

* Some connection between the symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow



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the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact that this symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days which gave it birth seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-powers. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music,

(September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.

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specifically his symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Rasped nerves, blank, deadening depression, neurotic fears—these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical Tchaikovsky are two different people. The first was mentally sick, pitifully feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest moment in Tchaikovsky's life that there surged up in his imagination the outlines of the Fourth Symphony—music far surpassing anything he had done in brilliance and exultant strength.

On the other hand, Tchaikovsky's music which more than any other is drenched with lamentation, the "Pathetic" Symphony, he wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers. Tchaikovsky simply reveled in a poignant style of melody which somehow fully expressed his nature, and was not unconnected with a strain of



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Byronic melancholy, highly fashionable at the time. Tchaikovsky the dramatist could easily throw himself into a luxury of woe in his music — the more so when outwardly all was well with him. When, on the other hand, trouble reared its head, he found his salvation from a life that was unendurable by losing himself in musical dreams where he was no longer a weakling, but proud and imperious in his own domain. He wrote to Mme. von Meck, August 12, 1877, when, shortly after his marriage and on the verge of a breakdown, he was still at work upon the Fourth Symphony: "There are times in life when one must fortify oneself to endure and create for oneself some kind of joy, however shadowy. Here is a case in point: either live with people and know that you are condemned to every kind of misery, or escape somewhere and isolate yourself from every possibility of intercourse, which, for the most part, leads only to pain and grief." Tchaikovsky wrote this when the shadow of his marriage was still upon him, the longed-for escape not within his grasp. When he did make that escape, and found virtually complete isolation from his world in a villa at Clarens, where he could gaze across the fair expanse of Lake Geneva, then did he bring his symphony and his opera, "Eugene Oniegn" to their full flowering and conclusion.

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hold him in personal esteem, fortify his belief in himself as an artist, receive with eager interest his confidences on the progress of his scores—and do these things at a distance, where personal complications could not enter. Madame Nadejda Filaretovna von Meck could do still more. She made possible his retreat and solicitously provided for his every comfort by sending large and frequent cheques. This widow of means, who had befriended the composer early in the same year, was romantically inclined, and, according to her letters until recently withheld, would have welcomed the meeting which Tchaikovsky was forced by her unmistakably affectionate attitude carefully to forbid. He naturally shrank from spoiling their successful and “safe” letter friendship by another possible entanglement such as he had just escaped. On the basis of a constant interchange of letters he was able to pour out confidences on the progress of his symphony — “our symphony,” he called it — without restraint. He naturally identified his new score with his devoted friend, whose money and affectionate sympathy had made it possible.

Tchaikovsky went to Italy in November, whence he wrote to his unseen friend in elation about the completion of the symphony. “I may be making a mistake, but it seems to me this Symphony is not a mediocre work, but the best I have done so far. How glad I am that it is ours, and that, hearing it, you will know how much I thought of you with every bar.” Mme. von Meck was present at the first performance, given in Moscow by the Russian Musical Society, February 22, 1878. The composer, in Florence, awaited the telegrams of congratulation from his friends.

The Symphony caused no particular stir in Moscow — the critics

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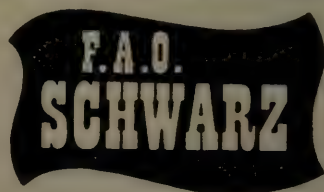
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passed it by, and Tchaikovsky's intimate friends, Nicholas Rubinstein, who conducted it, and Serge Taneïev, wrote him letters picking the work to pieces with devastating candor. But Tchaikovsky was now impregnable in his cheerful belief in his work. The keynote of his state of mind is in this exuberant outburst — one of many — to his friend, from San Remo: "I am in a rose-colored mood. Glad the opera is finished, glad spring is at hand, glad I am well and free, glad to feel safe from unpleasant meetings, but happiest of all to possess in your friendship, and in my brother's affection, such sure props in life. and to be conscious that I may eventually perfect my art."

The question of the "programme" for this symphony is openly discussed by its composer in letters at this time. To Taneïev, who had protested against the programme implications in the work, Tchaikovsky answered (March 27, 1878), defending it:

"With all that you say as to my Symphony having a programme, I am quite in agreement. But I do not see why this should be a mistake. I am far more afraid of the contrary; I do not wish any symphonic work to emanate from me which has nothing to express, and consists merely of harmonies and a purposeless design of rhythms and modulations. Of course, my Symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile. Ought not this to be the case with a symphony, which is the most lyrical of all musical forms? Ought it not to express all those things for which words cannot be found, which nevertheless arise in the heart and clamor for expression? Besides, I must tell you that in my simplicity I imagined the plan of my Symphony to be so obvious that everyone would understand its meaning, or at least its leading ideas, without any definite programme. Pray do not imagine I want to swagger before you with profound



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emotions and lofty ideas. Throughout the work, I have made no effort to express any new thought. In reality my work is a reflection of Beethoven's Fifth Symphony; I have not copied his musical contents, only borrowed the central idea. What kind of a programme has this Fifth Symphony, do you think? Not only has it a programme, but it is so clear that there cannot be the smallest difference of opinion as to what it means. Much the same lies at the root of my Symphony, and if you have failed to grasp it, it simply proves that I am no Beethoven — on which point I have no doubt whatever. Let me add that there is not a single bar in this Fourth Symphony of mine which I have not truly felt, and which is not an echo of my most intimate spiritual life."

Mme. von Meck had asked him point-blank for the programme of the symphony. His answer, in keeping with the confiding and self-analytical mood of all of his letters to his friend at this time, is an extraordinary document, which for its proper understanding has a just claim to be quoted in full. The much-quoted analysis cannot fairly stand without the qualifications which precede and follow it.*

FLORENCE, February 17th (March 1st), 1878.

"What joy your letter brought me today, dearest Nadia Filaretovna!

* The translation is that of Rosa Newmarch ("The Life and Letters of Peter Ilitch Tchaikovsky," by Modeste Tchaikovsky).

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"You ask if in composing this symphony I had a special programme in view. To such questions regarding my symphonic works I generally answer: nothing of the kind. In reality it is very difficult to answer this question. How interpret those vague feelings which pass through one during the composition of an instrumental work, without reference to any definite subject? It is a purely lyrical process. A kind of musical shriving of the soul, in which there is an encrustation of material which flows forth again in notes, just as the lyrical poet pours himself out in verse. The difference consists in the fact that music possesses far richer means of expression; and is a more subtle medium in which to translate the thousand shifting moments in the mood of a soul. Generally speaking, the germ of a future composition comes

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suddenly and unexpectedly. If the soil is ready — that is to say, if the disposition for work is there — it takes root with extraordinary force and rapidity, shoots up through the earth, puts forth branches, leaves, and, finally, blossoms. I cannot define the creative process in any other way than by this simile. The great difficulty is that the germ must appear at a favorable moment, the rest goes of itself. It would be vain to try to put into words that immeasurable sense of bliss which comes over me directly a new idea awakens in me and begins to assume a definite form. I forget everything and behave like a madman. Everything within me starts pulsing and quivering; hardly have I begun the sketch ere one thought follows another. In the midst of this magic process it frequently happens that some external interruption wakes me from my somnambulistic state: a ring at the bell, the entrance of my servant, the striking of the clock, reminding me that it is time to leave off. Dreadful, indeed, are such interruptions. Sometimes they break the thread of inspiration for a considerable time, so that I have to seek it again — often in vain. In such cases cool headwork and technical knowledge have to come to my aid. Even in the works of the greatest master we find such moments, when the organic sequence fails and a skilful join has to be made, so that the parts appear as a completely welded whole. But it cannot be avoided. If that condition of mind and soul, which we call *inspiration*, lasted long without intermission, no artist could survive it. The strings would break and the instrument be shattered into fragments. It is already a great thing if the main ideas and general outline of a work

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"The sense of hopeless despair grows stronger and more poignant. Is it not better to turn from reality and lose ourselves in dreams? O joy! A sweet and tender dream enfolds me. A bright and serene presence leads me on. How fair! How remotely now is heard the first theme of the Allegro! Deeper and deeper the soul is sunk in dreams. All that was dark and joyless is forgotten.

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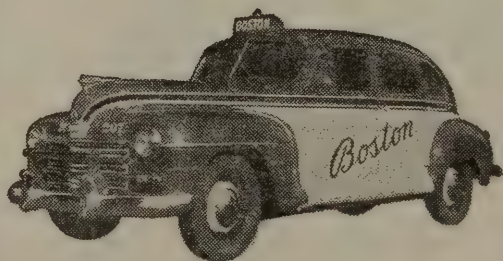
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"It is but a dream, Fate awakens us roughly. So all life is but a continual alternation between grim truth and fleeting dreams of happiness. There is no haven. The waves drive us hither and thither, until the sea engulfs us. This is, approximately, the programme of the first movement.

"The second movement expresses another phase of suffering. Now it is the melancholy which steals over us when at evening we sit indoors alone, weary of work, while the book we have picked up for relaxation slips unheeded from our fingers. A long procession of old memories goes by. How sad to think how much is already past and gone! And yet these recollections of youth are sweet. We regret the past, although we have neither courage nor desire to start a new life. We are rather weary of existence. We would fain rest awhile and look back, recalling many things. There were moments when young blood pulsed warm through our veins and life gave all we asked. There were also moments of sorrow, irreparable loss. All this has receded so far into the past. How sad, yet sweet to lose ourselves therein!

"In the third movement no definite feelings find expression. Here we have only capricious arabesques, intangible forms, which come into a man's head when he has been drinking wine and his nerves are rather excited. His mood is neither joyful nor sad. He thinks of nothing in particular. His fancy is free to follow its own flight, and it designs the strangest patterns. Suddenly memory calls up the picture of a tipsy peasant and a street song. From afar come the sounds of a military band. These are the kind of confused images which pass



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 Three Pieces, "Damnation of Faust," Overture, "The
 Roman Carnival"
Brahms Symphonies Nos. 3, 4
 Violin Concerto (Heifetz), Academic Festival Overture
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 coln Portrait" (Speaker: Melvyn Douglas)
Debussy "La Mer," Sarabande
Fauré "Pelléas et Mélisande," Suite
Foote Suite for Strings
Grieg "The Last Spring"
Handel Largetto; Air from "Semele" (Dorothy Maynor)
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Harris Symphony No. 3
Haydn Symphonies No. 94 "Surprise" (new recording); 102
 (B-flat)
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Moussorgsky "Pictures at an Exhibition"
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Piston Prelude and Allegro for Organ and Strings (E. Power
 Biggs)
Prokofieff Classical Symphony (new recording); Violin Concerto
 No. 2 (Heifetz); "Lieutenant Kijé," Suite; "Love for
 Three Oranges," Scherzo and March; "Peter and
 the Wolf"; "Romeo and Juliet," Suite; Symphony
 No. 5, Dance from "Chout"
Rachmaninoff "Isle of the Dead"; "Vocalise"
Ravel "Daphnis and Chloé," Suite No. 2 (new recording):
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Rimsky-Korsakov "The Battle of Kerjenetz"; Dubinushka
Satie Gymnopédie No. 1
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 No. 5; "Rosamunde," Ballet Music
Schumann Symphony No. 1 ("Spring")
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 "Till Eulenspiegel's Merry Pranks"
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Tchaikovsky Symphonies Nos. 4, 5, 6; Waltz (from String
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 tasia, "Francesca da Rimini"
Thompson "The Testament of Freedom"
Vivaldi Concerto Grosso in D minor
Wagner Prelude and Good Friday Spell from "Parsifal"
Weber Overture to "Oberon"

through our brains as we fall asleep. They have no connection with actuality, but are simply wild, strange, and bizarre.

"The fourth movement. If you can find no reasons for happiness in yourself, look at others. Go to the people. See how they can enjoy life and give themselves up entirely to festivity. A rustic holiday is depicted. Hardly have we had time to forget ourselves in the spectacle of other people's pleasure, when indefatigable Fate reminds us once more of its presence. Others pay no heed to us. They do not spare us a glance, nor stop to observe that we are lonely and sad. How merry, how glad they all are! All their feelings are so inconsequent, so simple. And will you still say that all the world is immersed in sorrow? Happiness does exist, simple and unspoilt. Be glad in others' gladness. This makes life possible.

"I can tell you no more, dear friend, about the symphony. Naturally my description is not very clear or satisfactory. But there lies the peculiarity of instrumental music; we cannot analyse it. 'Where words leave off, music begins,' as Heine has said.

"It is growing late. I will not tell you anything about Florence in this letter. Only one thing — that I shall always keep a happy memory of this place.

"P.S. — Just as I was putting my letter into the envelope I began to read it again, and to feel misgivings as to the confused and incomplete programme which I am sending you. For the first time in my life I have attempted to put my musical thoughts and forms into words and

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phrases. I have not been very successful. I was horribly out of spirits all the time I was composing this symphony last winter, and this is a true echo of my feelings at the time. But only an echo. How is it possible to reproduce it in clear and definite language? I do not know. I have already forgotten a good deal. Only the general impression of my passionate and sorrowful experiences has remained. I am very, very anxious to know what my friends in Moscow say of my work."



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From a Symphony Subscriber Emeritus:

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From a Friend in Vermont:

"I am enclosing a check for the Koussevitzky fund in gratitude to Dr. Koussevitzky and your Orchestra. I have never met a finer, more courteous, efficient, or kindlier group of people. Especially at Tanglewood did I marvel at you all. Also, I am grateful to you for enabling me to attend a Boston concert last fall when I wanted very much to hear Mr. Fine's music, and I heard you in New York last Saturday."

From a Well-Wishing Friend:

"I wish our combined dollars could buy youth by which Dr. Koussevitzky could carry on indefinitely the great Orchestra he has made."

From a Boston Business House:

"It is a pleasure to enclose this check as our contribution to the Koussevitzky Anniversary Fund. This should be a splendid memorial to Dr. Koussevitzky. He has done so much for the entire community that it is fitting to continue his work in this way. We, like all Bostonians, are proud of our Symphony and happy to assist it in any way possible. Thank you for inviting us to participate and best of luck with your drive."

From a Harvard Student:

"Since I didn't go skiing last weekend I am able to pay my pledge to the Serge Koussevitzky Fund earlier than I had planned."

Next week the Orchestra will give concerts in Hartford, New Haven, New York and Brooklyn. The next regular pair of concerts will take place
March 25 and March 26

Twentieth Program

FRIDAY AFTERNOON, MARCH 25, at 2:30 o'clock

SATURDAY EVENING, MARCH 26, at 8:30 o'clock

LEONARD BERNSTEIN *Conducting*

MAHLER.....Symphony in C minor, No. 2, for Orchestra,
Soprano and Alto Solos, and Mixed Chorus

- I. Allegro maestoso. *Mit durchaus ernstem und feierlichem Ausdruck*
(With serious and solemn expression throughout)
 - II. Andante moderato. *Sehr gemächlich* (Very leisurely)
 - III. *In ruhig fliessender Bewegung* (In quietly flowing movement)
 - IV. "Urlicht" (Primal Light) — Contralto Solo, *Sehr feierlich, aber
schlicht; Chormässig* (Very solemn, but simple; like a chorale)
 - V. Finale. (Chorus. Soprano and Contralto Solos)
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Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

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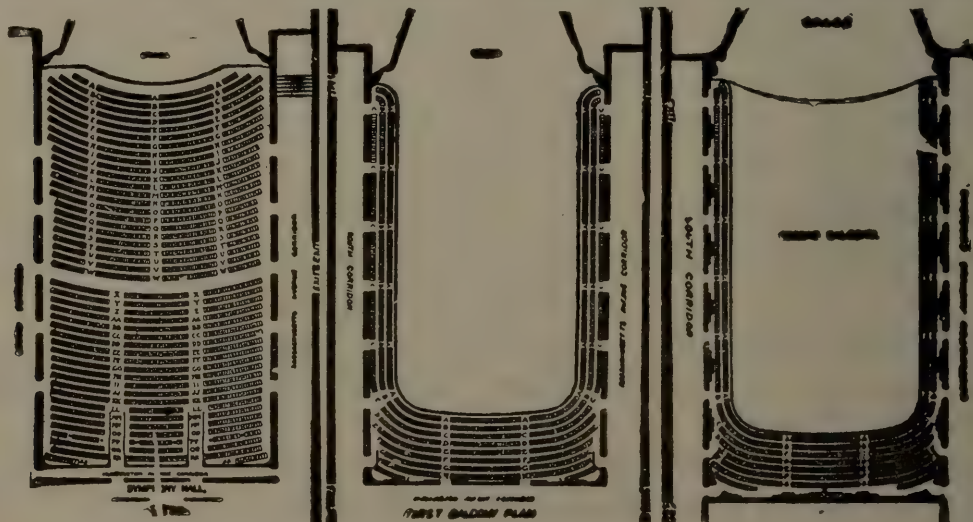
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SIXTY-EIGHTH SEASON, 1948-1949

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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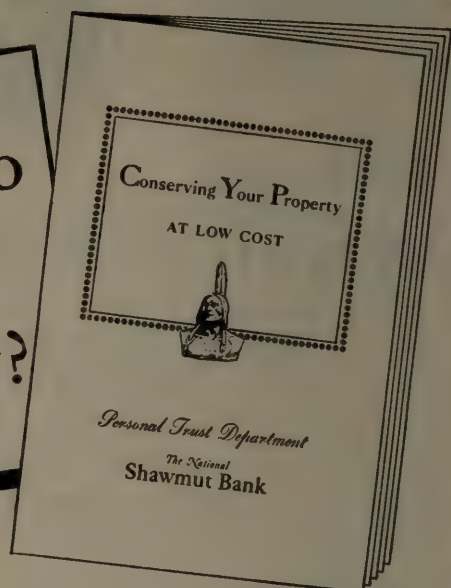
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Exhibition

Britten's New Symphony

"DOCTOR OF HUMANITIES"

When an honorary degree was conferred upon Serge Koussevitzky by Rollins College at Winter Park, Florida, last February, the following "oration" was delivered by Nathan Comfort Starr:

Those who are familiar with performances of the Boston Symphony Orchestra can never forget those electrifying moments when, with the orchestra playing fortissimi, at a time when other conductors would be demanding the eyes of the audience by dramatically outflung gestures, Serge Koussevitzky drops his hands for some measures and carries the performance forward by the quick glance and the lift of the head. Here is a symbol both of the confident command of the conductor and his respect for the artist which have given Koussevitzky a place virtually unique in modern music. That anomaly among imaginative creators, a perfectionist who has seen his perfection achieved, he has made the Boston Symphony Orchestra during the twenty-five years of conductorship an unbelievably unified, flexible and beautiful instrument. He has brought to the West the impeccable musicianship of Europe. And he has brought something else which is close to the American heart, something that he may have learned in his younger days when he carried a symphony orchestra by river steamer to remote parts of Russia: a deep faith in the creative musical capacity of a great people. It is safe to say that no one man has done more than Koussevitzky to befriend and develop the modern American composer: Aaron Copland, Roy Harris, Walter Piston and a host of others; no one man has built a more enduring musical institution in America than the Berkshire Festival and School of Music.

Mr. President, I have the honor to present Serge Koussevitzky for the degree of Doctor of Humanities.

President Holt:

Serge Koussevitzky, surpassing musician, not only as one of the greatest masters in musical history of that difficult instrument, the double bass, but also as the presiding genius over an incomparable orchestra, you have won the right to America's enduring gratitude. For your consummate artistry as a con-

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. . .

EXHIBITION

ERIC GILL

There are now on exhibition in the Gallery a collection of wood-engravings by Eric Gill and seven cartoons by Jobic Duvivier for frescoes never actually executed. There are in all eight pictures, among these four of the miracles of Christ and four of the parables.

The wood-engravings of Eric Gill show in a few selected examples the graphic work of this master stone-cutter and craftsman. Gill refused to recognize any difference between artist and craftsman, and always preferred to think of himself as the latter. His earliest training, after a brief apprenticeship in architecture, was in lettering, and from 1901 he began to gain recognition in England as an inscription cutter. Lettering on stone and wood led to additions like armorial bearings, and other decorative devices, and so Gill naturally turned to the designing of book-plates, head and tail pieces, and restrained ornamentation of the printed page. He thus approached the woodcut via typography, and it was not until about 1909 that he attempted to represent the human figure, or to extend his graphic work to include illustrations of the printed text. From the first these illustrations showed a pleasing rhythmic grace; he always avoided the too-naturalistic, preferring to be formal and abstract, and the content was always subordinated to the design.

Until 1924 Eric Gill's woodcuts and wood-engravings, with the exception of a few commissions, were done mainly to please himself. In that year he began to work for the Golden Cockerel Press, and this association resulted in a notable series of illustrations. It also marked a change in his graphic style. Whereas much of his independent work had been wood-engraving which, when printed, showed a white line on a black background, his new publishers objected that this was not suitable for combination with type. Gill accordingly gave up this kind of illustration and concentrated more upon black-line design on a white

ground. Some of his most successful illustrations are here exhibited, such as the series for the "Song of Songs" (1925), the "Song of the Soul" (1927) and the "Passion of SS. Perpetua and Felicitas."

An interesting discovery resulted from Gill's attempt to turn away from white-line design on black. He found that wood-engravings could be printed like copper plates — the ink rubbed into the engraved line and the surface wiped clean. The advantage is that, as in metal-plate engraving, the design stands out in black line. And with careful wiping of the block, the grain of the wood can be made to give a pleasing surface tone to the background of the print. Some of Gill's designs, therefore, exist in two types of impression: relief-printing in white line, and intaglio printing in black line, both from the same block. A comparison of the two is most interesting.

No reference to Eric Gill is complete without mention of his devout Catholicism, and this explains why so much of his work is religious in subject matter. It was Gill's conviction, as stated in his writings, that Religion, Love and Art are inseparable, and that to reveal absolute beauty is the task of every artist.

R. S. M.

• • •

BRITTEN'S NEW SYMPHONY

The following paragraph appeared in the "New York Times": —

Representatives of the Holland Festival announced some time ago they would be presenting the world première of Benjamin Britten's "Spring Symphony." But Mr. Britten himself, it seems, has promised the first performance to Serge Koussevitzky. We have received a copy of a letter the composer wrote the conductor in November. Calling it "my latest child, your 'Spring Symphony'," he wrote:

"I am hopeful that it will be done in time for you to play the work in April. I will let you have bulletins from time to time so that you can make your programs accordingly. I am sorry to be so difficult and so unwilling to commit myself but the work is one of the biggest and most serious that I have ever undertaken and I do not want it to come out to you unless I am entirely satisfied with every semiquaver."

The new symphony will not be received in time for performance in April, but will be introduced by Dr. Koussevitzky at the Berkshire Festival in August.

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FRIDAY AFTERNOON, MARCH 25, at 2:30 o'clock

SATURDAY EVENING, MARCH 26, at 8:30 o'clock

LEONARD BERNSTEIN *Conducting*

MAHLER.....Symphony in C minor, No. 2, for Orchestra,
Soprano and Alto Solos, and Mixed Chorus

- I. Allegro maestoso. *Mit durchaus ernstem und feierlichem Ausdruck*
(With serious and solemn expression throughout)
 - II. Andante moderato. *Sehr gemächlich* (Very leisurely)
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-

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LEONARD BERNSTEIN

BORN in Lawrence, Massachusetts, August 25, 1918, Leonard Bernstein attended the Boston Latin School and then Harvard College, graduating in 1939. He studied piano with Helen Coates, and later Heinrich Gebhard. He was at the Curtis Institute of Music in Philadelphia for two years, where he studied conducting with Fritz Reiner, orchestration with Randall Thompson, and piano with Isabella Vengerova. At the first two sessions of the Berkshire Music Center at Tanglewood, he was accepted by Serge Koussevitzky in his conducting class. Mr. Bernstein returned as his assistant in conducting in the third year of the School, 1942, and has been on the faculty in the same capacity since 1946.

In the season 1943-44, he was assistant conductor of the New York Philharmonic Symphony Society. He has appeared with many orchestras as guest conductor, having first conducted the Boston Symphony Orchestra, January 28, 1944. From 1945-1948 he was director of the New York City Symphony. He has conducted European orchestras as guest during the last three summers.

He has written a symphony *Jeremiah*, and the ballets *Fancy Free* and *Facsimile*, and the Broadway musical *On the Town*. Music in the smaller forms includes a Clarinet Sonata, the song cycles *Five Kid Songs: I hate music*, and *La Bonne Cuisine*. He is at work upon an orchestral composition, with piano solo, based on W. H. Auden's *Age of Anxiety*.



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By GUSTAV MAHLER

Born in Kalischt, Bohemia, July 7, 1860; died in Vienna, May 8, 1911

First sketched at Leipzig (where Mahler assisted Nikisch in the seasons 1886-1888), this symphony was composed in Hamburg, and completed at Steinbach on the Attersee, in June, 1894. The three instrumental movements were brought to performance at a Philharmonic concert in Berlin under the direction of Richard Strauss, March 4, 1895. On December 13, 1895, likewise in a Berlin Philharmonic concert, the composer conducted a complete performance. He conducted the first American performance, by the Symphony Society of New York, December 8, 1908. The first performance of this Symphony by the Boston Symphony Orchestra (and the first in Boston) was at a special concert in Symphony Hall, January 22, 1918, when Dr. Karl Muck conducted, the chorus was prepared by Stephen Townsend, and the soloists were May Peterson, soprano, and Merle Alcock, contralto. There was a repetition "by request" on February 3. It was performed February 6, 1948, Leonard Bernstein conducting. The soloists were Ellabelle Davis, soprano, Suzanne Sten, contralto.

The orchestra called for (and slightly modified in this performance) includes four flutes, four piccolos, four oboes, two English horns, five clarinets, two E-flat clarinets and bass clarinet, four bassoons and contrabassoon, six horns (and four horns off-stage), six trumpets (and four off-stage), four trombones, tuba, two sets

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Mahler, an inveterate reviser, allowed three editions of this Symphony to appear, with variants in the instrumentation of many passages. Dr. Muck, in the previous performances by this Orchestra, used the first edition as copyrighted by Friedrich Hofmeister. The third is used by Leonard Bernstein

WHEN Mahler went to Hamburg, in 1891, to become conductor at the *Stadttheater*, he soon formed a close friendship with Hans von Bülow, the conductor of the Subscription concerts. Mahler had already admired his colleague, thirty years his senior, as conductor of the Meiningen Orchestra at Cassel. Now Bülow learned that the opera in Hamburg was in the hands of a pioneering and creative leader — in other words, of a kindred spirit. Bülow had soon coined a phrase for Mahler — "the Pygmalion of the Hamburg Opera House." His admiration for Mahler as composer was not unqualified. When Mahler played him the opening movement of his uncompleted Second Symphony, Bülow was alarmed at music which was "as far in advance of 'Tristan' as 'Tristan' was in advance of Haydn." He may well have marvelled that a composer of thirty-three, drafting a second symphony,



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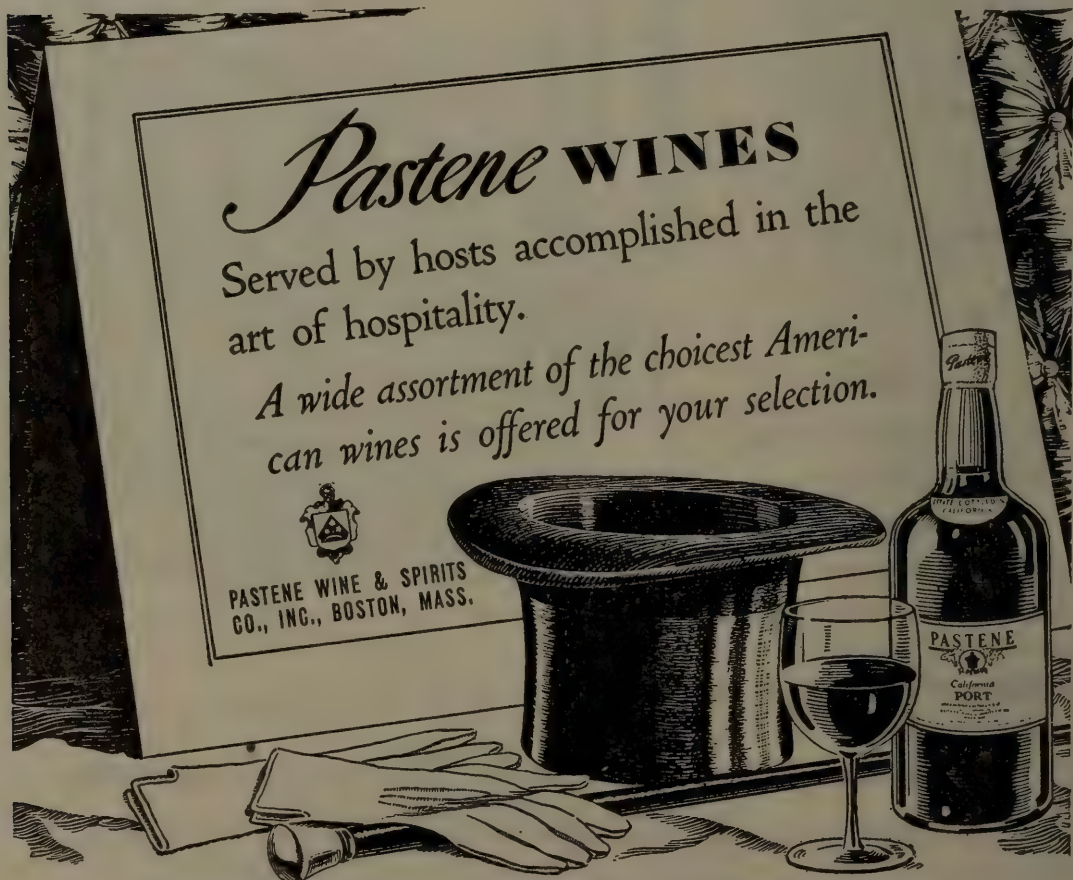
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boldly outlining his plans, should call for prodigious battalions of instruments and aim to encompass heaven and earth — the Day of Judgment itself — within the scope of his score. But Bülow had an enormous regard for his opinion. When he conducted a new work, he would put Mahler in the front row at his concerts, and hand him a copy of the score to follow, as if oblivious of the audience.

When Bülow died at Cairo, Egypt, February 12, 1894, Mahler had composed the greatest part of his Second Symphony, but he had not clearly conceived a suitable finale. In the funeral service, which was held in Hamburg, the church choir sang a setting of Klopstock's ode on the "Resurrection." At this moment, according to Mahler's own testimony, he realized that in Klopstock he had found the text for his ending:

"When I conceive a great musical picture, I always arrive at the point where I must employ the 'word' as the bearer of my musical idea. . . . My experience with the last movement of my Second Symphony is such that I literally ransacked the literature of the word up to the Bible to find the releasing 'word.'"

"Deeply significant of the nature of artistic creation is the manner in which I received the prompting to it. I had had for a long time the thought of using the chorus in the last movement, and only the fear that this might be considered an imitation of Beethoven made me hesitate.



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About that time Bülow died, and I attended his funeral in Hamburg. The mood in which I sat and thought of the dead man was exactly in the spirit of the work that I was carrying about in my mind. Then the chorus intoned Klopstock's ode 'Resurrection.' This struck me like a flash of lightning, and everything was revealed clear and plain to my soul. The creative artist was waiting for this flash. What I then experienced I had to create in tones. And yet, if I had not had this work already in me, how could I have had this experience?"

Bruno Walter, who closely followed Mahler's career and ultimately became his apostle, was associated with him even in the Hamburg years as a young assistant. Dr. Walter, discussing the "Creative Work" in his book on Mahler, remarks of the Second Symphony that the composer turns away from the more personal First and thinks in universal terms, at the same time developing a more purely symphonic medium of expression:

"The world of emotions and thoughts of the Second is, so to speak, more foreign to the music. In the first three movements it is nothing but a substratum of moods without any continuity in thought; neither has it, in an emotional sense, a steady influence upon the music which lives a life in accordance with its own laws. Moods, emotions, and thoughts are here dissolved within the music — they are changed into

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music. Still more absolutely musical than the first movement is the second, a charmingly agitated andante of a preponderantly gay character. In conversation, Mahler called it a friendly episode in the life of the hero whose funeral proceedings form the first movement. The third movement grew out of a sinister frame of mind — as if the chaos of life suddenly appeared unreal and ghostlike. It is not likely that this perhaps most original of Mahler's *scherzi*, full of fantastic life, with its sinister flow upon which play the flashes of a spirit of buffoonery, and with the nature-born lament which sounds from it, is based upon a definite conception or thought. It was born, rather, out of a mood of horror and grew into a masterpiece of symphonic music.

"Mahler said, in order to give an idea of the sinister mood of the scherzo of his Second, that it was as ghost-like as the far-away sight of dancing couples when no music was heard to accompany it — again a

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picture which makes impossible the assumption of a continuous thought guiding the composition of the symphony.

"In its fourth movement, however — to return to my reflections — the sung word sounds forth and the rays of the Primordial Light pierce the opaque surging of the waves of sound which had their source in moods and had assumed their shape in accordance with their own laws. In the song, man sings — to use the devout words from 'The Youth's Magic Horn' — of his trust that the dear Lord may vouchsafe him a little light to show the way into the blessed life beyond. Here, then, we have — almost — a programme for the following movement: the wandering in the glow of the Primordial Light. Surely, that vision gave the general direction to the formation of the movement — the image here comes closer to the music. Mahler's imagination is filled with the 'Last Judgment' and we are able to feel, at the beginning of the movement, how a sequence of mental pictures is in conflict with the musical sequence and triumphs over it, a process which is all the more readily understood when we consider the profound emotion of a man filled with his vision. Soon, however, with the march-like development of the choral themes, the symphonic musician grasps the reins more firmly, and it is not until the entrance of the Great Recall that poetic imagination is again allowed to take the lead. In his most noble setting to music of Klopstock's poem of the Resurrection, to which he added in verses of his own the expression of his hope and sure confi-

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dence, Mahler replies for the first time to the sorrows, the doubts, and the questions of his soul. In glorious sounds, to which the exalted annunciation has inspired him, and in a gradation kindled by the enthusiastic soaring of his yearning heart he attains, at the end, to the solemn security: 'Die I shall, only to live,' and 'Arise, arise, my heart, thou shalt after brief rest, and thy beats will carry thee to God.'

"With a hopeful and heightened sense of living he is now able to look about himself. 'How beautiful the meadow seems today,' says Parsifal as, with a feeling of solemnity, he looks upon nature. Such, too, is Mahler's emotion, and as, lovingly and deeply moved, he gazes upon nature he feels it, at the same time, within himself — its heart beats in his breast."

This Symphony has been described as "a tonal allegory of the life of man." If so, the allegory begins with his death (first movement). The second and third movements, which are instrumental, are reflective. The second is an agreeable intermezzo, *Andante*, and the third a grim scherzo, a recollection of the world's vulgarities. The Fourth Movement "*Urlicht*" ("Primal Light"), is a song for contralto with orchestra. The text is taken from "*Des Knaben Wunderhorn*," the book of poetic folk lore beloved of Mahler and repeatedly used by him. In the finale, the composer uses all the forces he can summon to lay before us a musical spectacle of the Day of Judgment. He has used Klopstock's verses, but added more of his own. "The dead arise and



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march onward in endless procession," according to Paul Stefan, Mahler's biographer who has been generally accepted as the spokesman of his intentions. "The cry for mercy and grace sounds terribly in our ears. Fear and hope struggle in all hearts. The Great Summons is heard, the trumpets of the Apocalypse sound the call. Amid the awful silence we seem to hear a far, far distant nightingale, like the last, quivering echo of earthly life. The chorus of the saints and the heavenly host begins almost inaudibly: 'Thou shalt rise, arise from the dead.' The splendor of God appears."

Paul Stefan's detailed analysis follows:

FIRST MOVEMENT

Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck
("With serious and solemn expression throughout")

"This is a symphony of destiny. Mahler's subsequent explanation implies (in the first movement) the death of a hero, who is fallen in Promethean struggle for his ideal, for the knowledge of life and death. Abysmal depths are stirred. An extended funeral march rises sharp and trenchant from the restless, declamatory basses. Consuming lament in the woodwind. Then suddenly the change from minor to major, so characteristic of Mahler, in horns and strings; very softly, a first promise of consolation. But, quick as lightning, the convulsion of the

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beginning returns. The rolling basses sink down into inaudibility. A lighter secondary section; modulation; the basses burst through the march-rhythm, the passionate raging is renewed. Development. In the funeral march a chorale is heard, which swings forward from gloomy resolution to joyous promise, and is repeated in the last movement. But here only despair may triumph. A repeat in the principal key, much shortened, the motives crowded together as though afraid to spread themselves. Harps and basses introduce the coda, which slowly advances, but only to speak an epilogue: *Impavidum ferient ruinæ*. The chord of C major immediately goes over to C minor. A swift descending run, and the colossal movement ends."

SECOND MOVEMENT

Andante moderato. Sehr gemächlich ("Very leisurely")

"This is an Andante intermezzo in A-flat; remembrance and retrospect. The strings begin a dance-tune. A horn leads to the key of B, changing E-flat enharmonically to D sharp. Lively, youthfully gay triplets over an unmoving bass. Once more the dance-tune, with a counterpoint in the 'celli. After a subdued variation of the mobile theme, the dance-melody creeps back for the third time, this time *pizzicato* in the strings, and lengthened by interpolated imitative measures."

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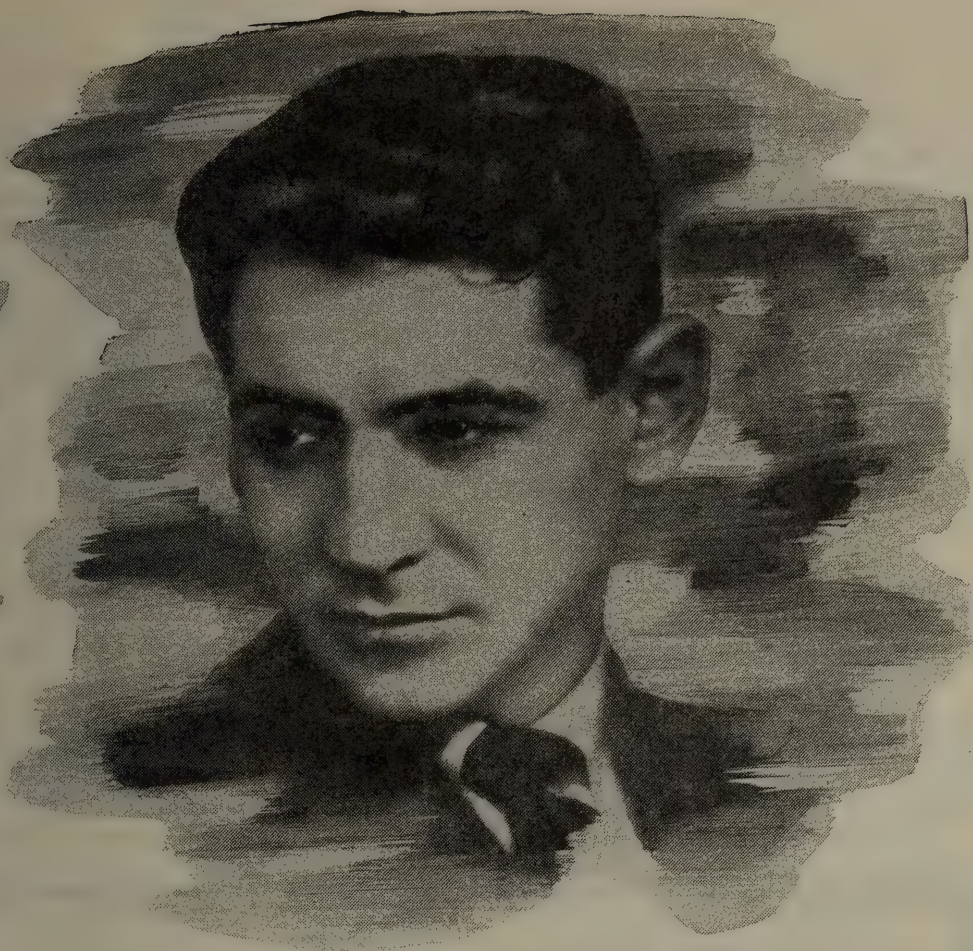
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FOURTH MOVEMENT

"*Urlicht*" ("Primal Light")

(CONTRALTO SOLO)

Sehr feierlich, aber schlicht; Chormässig ("Very solemn, but in a simple manner; like a chorale")

The text is from the famous anthology of old German folk-poetry, *Des Knaben Wunderhorn*, collected by Arnim and Brentano and published early in the last century [the translations are literal]:

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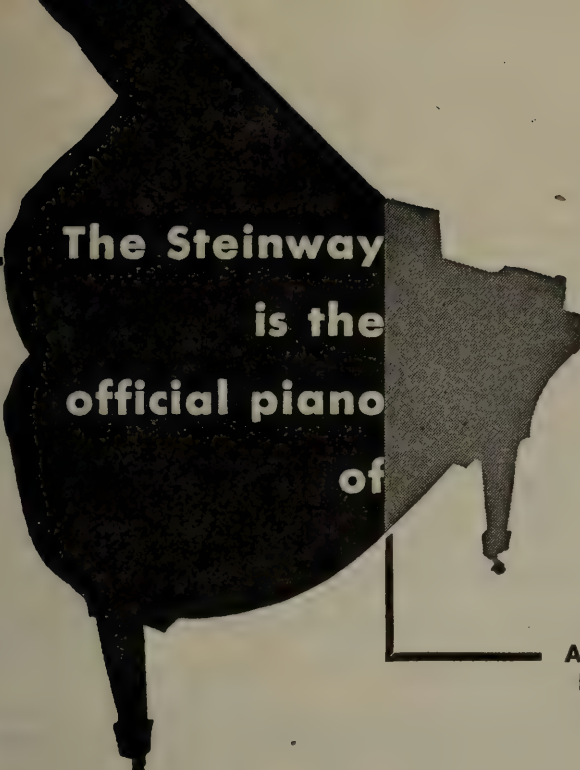
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O Röschen roth!
Der Mensch liegt in grösster Noth!
Der Mensch liegt in grösster Pein!
Je lieber möcht' ich in Himmel sein!
Da kam ich auf einem breiten Weg;
Da kam ein Engelein und wollt' mich
abweisen;
Ach nein! Ich liess mich nicht abweisen!
Ich bin von Gott und will wieder zu
Gott!
Der liebe Gott wird mir ein Lichtchen
geben,
Wird leuchten mir bis in das ewig selig
Leben!

Oh, little red rose!
 Man lies in greatest need,
 Man lies in greatest pain!
 I would rather be in heaven.
 I came upon a broad road;
 A little angel came by and wanted me
 to turn back;
 Oh, no, I did not let myself be turned
 back
 I come from God and will return to
 God!
 Dear God will give me a little light,
 Will light my way to the blessed life
 eternal!

[The fifth movement follows without pause.]

FIFTH MOVEMENT: FINALE

(ORCHESTRA, CHORUS, AND SOLOISTS)

"Death and judgment are at hand. But the storm of the orchestra
 (a wild, frenetic, terrifying Scherzo) is interrupted by reassurances.
 Distant horns spread the terror of the Last Day. Softly, march-like,
 the chorale of the first movement is recalled. A reference to the coming
 'Resurrection' motive is heard. The dead arise and march forward in
 endless procession. . . . The cry for mercy and grace sounds terribly
 in our ears. Fear and hope struggle in all hearts. The Great Summons
 is heard; the trumpets of the Apocalypse sound the call. Amid the
 awful silence, we seem to hear a far, far distant nightingale, like the

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last quivering echo of earthly life. The chorus of the saints and the heavenly host begins almost inaudibly: 'Thou shalt arise, arise from the dead.' The splendor of God appears. . . . It is no judgment; there are no sinners, no righteous. . . . There is no punishment and no reward. An irresistible sentiment of love penetrates us with blest knowledge and vital glow."

The verses from Klopstock's ode, "*Aufersteh'n*" (Resurrection), used in the finale, with Mahler's added lines, read as follows:

(CHORUS WITH SOPRANO SOLO)

*Aufersteh'n, ja aufersteh'n wirst du,
mein Staub, nach kurzer Ruh!
Unsterblich Leben! Unsterblich Leben
wird Der dich rief, dich rief dich
geben,
Wieder aufzublüh'n wirst du gesät!
Der Herr der Ernte geht
Und sammelt Garben
Uns ein, die starben!*

You will rise again, my dust, after a
short repose!
He who summoned will grant immortal life;
The seed you have sown will bloom
again;
The Lord of harvests goes forth
To bind the sheaves of us who died.

(CONTRALTO SOLO)

*O glaube, mein Herz, O glaube:
Es geht dir nichts verloren!*

Believe, my heart, nothing is lost to
you.



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(CHORUS WITH CONTRALTO SOLO)

*Dein ist, dein, ja dein, was du gesehnt!
Dein, was du geliebt, was du gestritten!*

All is yours, yes, all that you have
loved and striven for!

(SOPRANO SOLO)

*O glaube: du wardst nicht umsonst
geboren!
Hast nicht umsonst gelebt, gelitten!*

Believe, you were not born in vain!
You have not lived and suffered in
vain!

(CHORUS AND SOLOISTS)

*Was entstanden ist, das muss vergehen!
Was vergangen, auferstehen!
Hör' auf zu beben!
Bereite dich zu leben!*

What was born must go.
What has gone shall rise again.
Be not fearful,
Prepare to live.

(CONTRALTO AND SOPRANO)

*O Schmerz! Du Alldurchdringer!
Dir bin ich entrungen.
O Tod! Du Allbezwinger!
Nun bist du bezwungen!
Mit Flügeln die ich mir errungen,
In Liebesstreben werd' ich entschweben
Zum Licht zu dem kein Aug' ge-
drungen!*

O Pain, penetrating all,
I have escaped you!
O Death, conquering all,
Now you are conquered!
With wings I have won for myself,
In fervent love I shall soar
To the Light no eyes have seen!

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(CHORUS)

*Sterben werd' ich um zu leben!
Aufersteh'n, ja aufersteh'n wirst du,
Mein Herz, in einem Nu!
Was du geschlagen
Zu Gott wird es dich tragen!*

I shall die in order to live again.
You will rise again, yes, rise again, my
heart, in a moment,
Though stricken, borne aloft — to God!


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ENTR'ACTE
MAHLER AS I REMEMBER HIM

By KARL WEIGL*

(From the Musical Courier, January, 1948)

A SHARP-CUT profile, glasses flashing in the glow of footlights, a supple body, arms and hands in constant motion, and performers inspired to the utmost heights of achievement — these were the first impressions of Gustav Mahler indelibly stamped on the mind and heart of the young novice in the fourth balcony of the Vienna Hofoper during a performance of Wagner's *Lohengrin*.

The enthusiastic young listener could not know then that he was to have the opportunity of working under the guidance of the newly-engaged conductor, or that the great artist was to have a profound influence on his own musical development.

* Dr. Weigl, composer and teacher, came to America in 1938 and became an American citizen in 1943. A graduate of the Vienna Music Academy, he studied there under Robert Fuchs (composition) and Anton Door (piano), received his Ph. D. in music from the University there, where he later served as teacher and lecturer. He coached artists to the State Opera under Mahler and taught musical theory at the New Vienna Conservatory. In this country he was appointed to teach theory and composition for the Committee on Musical Training and Scholarships of the New York Philharmonic Society, and taught in colleges and schools of Chicago, Hartford, Boston, and New York.

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I attended all the performances under Mahler that I could, on the stage and in the concert hall — Mozart, Beethoven, Verdi, and Wagner, Haydn, Mendelssohn, Brahms, and Bruckner. Opera and symphony alike were pervaded with his unstinting devotion to music and his fanatical striving for perfection.

Finally one evening I sat in his office facing the great man, who was by that time director of the Vienna Opera. Blissfully unconscious of my own lack of skill and experience, I was applying for the position of coach for soloists which had been made vacant by Artur Bodanzky's engagement as a conductor in Paris. A friendly introductory letter from my old teacher at Vienna University, Professor Guido Adler, must have helped, for after a few minutes I left with the promise of an audition.

That test successfully passed, I began my two and a half years as coach under Mahler. I could observe him at work in the rehearsal rooms, on the stage — he was an outstanding stage director — and in ensemble rehearsals, with and without orchestra. During performances I watched him intently from my vantage point in the artist's box.

Pedantic, almost like a schoolmaster in rehearsals, Mahler reached his full greatness in performance. The day's dry work on details was then forgotten, and melted away in the flaming fire that emanated from him.



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It is difficult to describe his working methods, because they were so simple and genuine. Everything he said seemed self-evident, yet one would not have thought of it oneself.

He insisted on absolute accuracy in everything — the smallest time values and rests, changes in dynamics, tempo, phrasing, had to be exactly according to the composer's directions. He had no use for arbitrary "interpretation," nor so-called "tradition." The famous saying "*Tradition ist Schlamperei*" ("Tradition is sloppiness") was coined by Mahler.

His scope as an interpreter was practically unlimited. Haydn's humor, Mozart's and Schubert's gracefulness and grandeur, Beethoven's power and profundity, Brahms' noble romanticism — all were in his domain, as well as Wagner's ecstasies and Bruckner's mystic visions.

As is well known, he spared neither time nor effort to attain the utmost perfection. Indefatigable himself, he expected his associates to be likewise. Nevertheless, in spite of my lack of experience, I never received an unkind remark or an impatient glance from him. The only thing he could not stand was half-hearted interest in work.

Of the many details I remember, he often used drastic though always striking methods in studying — I wish to mention just one which has remained as vivid as ever in my memory.

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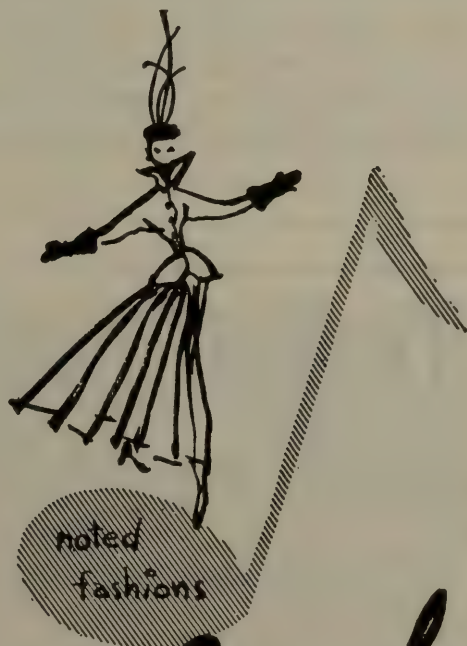
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It was a dress rehearsal for *Fidelio*: Mahler was at the desk; Rocco, *Fidelio*, Marzelline, Jacquino on the stage, about to start their wonderful canon which — while the action is at a complete standstill — so marvelously interweaves the fates of these four characters and of the absent Florestan's.

In order better to prepare the solemnity of this decisive dramatic moment, Mahler — in front of the full orchestra and audience — had Rocco (the excellent Richard Mayr) five or six times repeat his introductory words, "Hush! Do you doubt I could see to the very bottom of your heart?" — until cadence and dynamics fitted in perfectly with the low strings of the following initial bars.

As a person, Mahler was unassuming and straightforward. He always treated me, the novice, as his junior colleague, and often discussed with me all kinds of musical problems, as well as his own works. Had I realized at that time what I know today — that the mature man needs the younger one just as badly as the younger needs the more experienced — I probably should not have been so timid.

Even today, I consider the years I worked under Mahler as the most instructive period of my life. Yet after two and a half years, I gave up my activity at the Vienna Opera for a teaching position which would leave me more time to concentrate on my own work.

Only then did I dare to show him a few of my own compositions. And I am proud that it was Mahler who made possible my first important performances of chamber and orchestra music (*String Sextet* by the Rosé Quartet and my first *Symphony* under Oscar Nedbal in the Vienna Tonkünstler Vereins Concerts). Soon after I resigned, Mahler,

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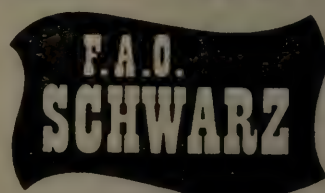
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too, left the Vienna Opera and Vienna — a serious loss to the city's musical life.

After taking sad leave of him at the Vienna Westbahnhof, where he began his first journey to the United States, I saw him only a few more times.

I remember a chance meeting at the Fischelein in the Dolomite Alps, then part of the southern Tyrol of Austria. He asked me to come to his hotel, the beautiful Dolomitenhof; but, coming from a mountain trip in shorts and hob-nailed shoes, I felt I could not accept his friendly invitation.

I also recall a choral rehearsal of his Eighth Symphony, which was first performed in Munich. That was the last time I saw him. Then came the end, and his burial in the quiet little cemetery in the old Vienna suburb of Grinzing.

The significance of Mahler's great gift as a creative artist first struck me long before I met him, when I ran across the score of his Third Symphony in the Musicological Institute at Vienna University. Here was a new and fascinating way of handling an orchestra which made me eager to hear the work played. In the course of time I did hear Mahler himself conduct almost all of his works, from his Klagendes Lied to the Seventh Symphony.

Unfortunately, I did not hear him perform my favorite among his works, Das Lied von der Erde, which even more than his other compositions reflects the strong personality of the great artist.

But it is not my task to judge Mahler's creative importance. Having loved him well as a person, I should probably not be sufficiently objective a critic. His place in the history of music will be determined by a greater judge — posterity.



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ENTR'ACTE

FACING THE MUSIC

Some thoughts about Mahler

By HAROLD C. SCHONBERG

(From the Musical Courier, January 1, 1949)

THE late W. J. Henderson, one of America's grand old music critics, was fond of saying that anybody could with impunity write anything he wished about a composer, and nothing he wished about a performer. Let the critic (said Henderson) timidly mention the most trifling defect in a hero of the opera or the keyboard, and there would be bags of mail denouncing the writer as one with the musical instincts and capabilities of a hog in a wallow. On the other hand (continued Henderson), nobody at all cared, one way or the other, what the writer had to say about those who actually created music. The only one who might be troubled would be the composer; and nobody listens to *him*.

Henderson forgot about Mahler, who is one composer not to be trifled with today. Bruckner is another. There is a musical Watch and Ward Society jealously guarding the reputations of that pair, and the

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organization has powerful members. Right now it is particularly strong. Mahler was the darling of *alt Wien*, and since the war many Viennese have taken up permanent residence in this country. To them Mahler is more than a composer. He is, apparently, a religion; and you don't argue religion. Either you believe, and thus are one of the elect, or don't believe, and are one of the damned. In most cases there is no halfway measure, for a godhead is all-perfect, not admitting even of minor blemishes. It is an uncomfortable feeling for a heretic to get into a discussion about the godhead with one of the apostles of the temple. Most of the latter happen to be excellent musicians — men you respect and from whom you want respect. Yet there is no compromise, much less a meeting point. They rate your musicianship according to your admiration of Mahler, and if you hedge or do not come up to their requirements it automatically follows that something is lacking in your equipment. They pity you, actually pity you. They look down on you from their severe heights and you humbly creep away, re-examining yourself.

Since these apostles are such good musicians, you look again at the Mahler scores. Then you wonder if the composer's appeal is as professional as it is emotional; if, perhaps, musicians are more in awe of his knowledge than his actual accomplishments. For Mahler was

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an ingenious and daring orchestrator, an imaginative harmonist, with a complete knowledge of color resource. Studying the Mahler scores is a lesson in instrumental exploitation. And Mahler, of course, was a great professional musician. He was one of the outstanding conductors of his generation, equally at home in opera and concert, with a vast repertory in both. He was the Busoni of the orchestra and dedicated his life to it. Reading about the aforesaid life one is struck by the diversity of the man — by his intellectual grasp, which was coupled to an overwhelming naivete, by his sardonic outlook on the world mixed with the most outrageous sentimentality, by his sincerity. Above all, his sincerity. Whatever you say about Mahler, you can't deny his unquenchable desire to write the very best music he could, in the biggest form possible.

But sincerity alone is no guarantee of a work of art; nor, even, is intellectual comprehension and formalistic technique. The fact seems to be that Mahler, the perfectionist, tried to do more than any man could, and had to fail. Unbounded faith he had in himself; discrimination and a knowledge of where his powers failed, he didn't. It is platitudinous to state that Mahler's symphonies contain good and bad ideas. Everybody has been writing that since the early 1900's —

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everybody except the real Mahlerites, that is, who maintain that all the ideas are good if we could only bring ourselves up to their level. One does not have to look far in any of the symphonies for striking ideas — the weird, imaginative funeral march in the First, the folk movement of the Second, the sardonic second movement of the Fourth, or third of the Fifth come immediately to mind. In these movements can be seen an original, searching brain adding something to the vocabulary of music. There is a great sadness to these movements, too: the sadness of an abnormally sensitive mind restlessly coming to grips with reality and always being beaten down.

To this mind, the best of Mahler's music is contained in those sardonic, unexpected, folklike, faun-like dissertations that creep up here and there throughout the symphonies. Your Viennese Mahlerian, though, will disagree, claiming that the essence is to be found in the adagios, where Mahler leaves the earth and soars into the empyrean, etc. Mahler's adagios, of course, are direct offshoots of Beethoven's, whose last symphony is never very far from anything the later Viennese wrote. But what a difference! Beethoven is really the one who soars; Mahler is the one who strains, tugs, pants and wiggles with agony on the inhibited guy ropes holding him moored to the ground. The struggle is frightening to watch, for Mahler loses control and begins to weep,

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whereas at least in the other sections he is the relative master of his intellect and emotions.

Perhaps a point in Mahler understanding has been overlooked by a failure to assess his music in terms of his personal life. It may be that he is a little too close for that, but a good researcher with a thorough knowledge of modern psychiatric theory should be able to draw some interesting conclusions. From accounts of those who knew him, and from such books as his wife's and Bruno Walter's — books which leave as much unsaid as said — Mahler was as magnificently neurotic as any person possibly could be. Somebody should do a book on neuroticism in art; it would clear up many of the esthetic problems concerning the variation in individual tastes. In spite of the old adage, like is generally attracted to like in human relationships. In art relationships the same might — probably does — hold true. Thus an extrovert, or a well adjusted mentality might instinctively shrink from the neuroticism of Mahler's music, while those who themselves are neurotically inclined would be attracted to it.

Taking the symphonies as an index, a trained musician could ob-



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jectively examine them, finding much to admire from a technical standpoint. But professional admiration and respect are quite different from love. This trained musician might well be repelled by the use to which Mahler turns his great technique — by the swollen and repetitious developments, by the lack of emotional maturity or reticence, by the prevalent self-pity, by the inability to make a point without weakening it through over-emphasis. Mahler without any doubt believed in music, but did he believe in himself? On the other hand, another trained musician — one, say, who has his roots in the Viennese culture of the 1890's, with all of its gigantic esthetic beliefs, sentimentality, fringes of decadence and patches of bourgeois mentality — this musician will emotionally react in a positive manner to the music.

All of the above is only a theory, but it might be interesting to see it developed, or disproved, by a qualified expert. Concerning Mahler's decadence, the word is of course used in its esthetic sense. Decadence in art implies an increase in technique coupled to a decrease in emotional validity, all other factors (of media, etc.) remaining fairly constant. It does not necessarily imply bad art, though it leads to it; it is a period of retrogression culminating in bad art. In literature, for instance, Carew or Davenant would be decadent poets in relation to the great figures of the Elizabethan age. Both of those men, each



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a competent writer, repeated the old formulæ with perhaps greater skill and polish, but with little new to add; and Carew's "For, like a compass, on your love One foot is fix'd" is but a tired and pale echo of Donne's "Such wilt thou be to me who must, Like th'other foot, obliquely run." Mahler's slow movement in the Fourth Symphony bears about the same relation to the adagio of Beethoven's Ninth. Unconscious plagiarisms, as Carew to Donne, are present.

One other irritating factor, to some people, is the implied cosmic program in the Mahler symphonies. Always preoccupied with life and death, the composer himself was furious when outsiders assigned programs to his music; and yet we find him writing about his Second Symphony of "a celebration of the dead . . . a return to this troubled life . . . a colossal musical fresco of the Day of Judgment" and other such hints. The cosmos, after all, is a vacuum, according to the best authorities; pretty nearly a perfect one. Would it be insulting to suggest that all of those who brood about the metaphysical cosmos are living in a vacuum? The point is that Mahler never worked out his mental doubts and disturbances, all of which are expressed in his music. His scores, then (to a certain extent like Wagner's), remain creations of the eternal adolescent — adolescent no matter how advanced in years, how seared by experience.

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SATURDAY EVENING, APRIL 2, at 8:30 o'clock

HONEGGER.....Symphony No. 4

- I. Lento e misterioso; Allegro
- II. Larghetto
- III. Allegro

(First performance in Boston)

DEBUSSY....."La Mer," Trois Esquisses Symphoniques

- I. De l'aube à midi sur la mer
- II. Jeux de vagues
- III. Dialogue du vent et de la mer

I N T E R M I S S I O N

MOZART....Concerto for Violin in D major, No. 4 (Koechel No. 218)

- I. Allegro
- II. Andante cantabile
- III. Rondo: andante grazioso

PROKOFIEFF.....Violin Concerto No. 2 in G minor, *Op. 63*

- I. Allegro moderato
- II. Andante assai
- III. Allegro ben marcato

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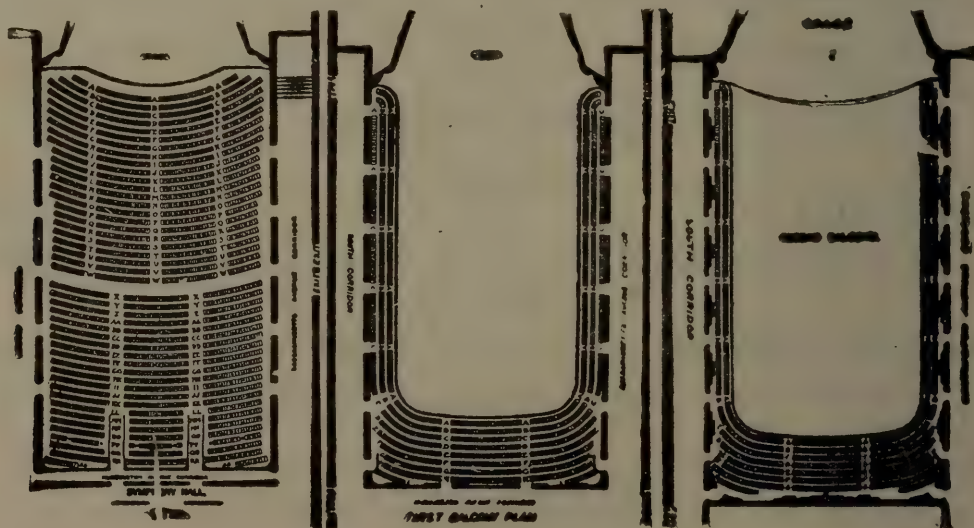
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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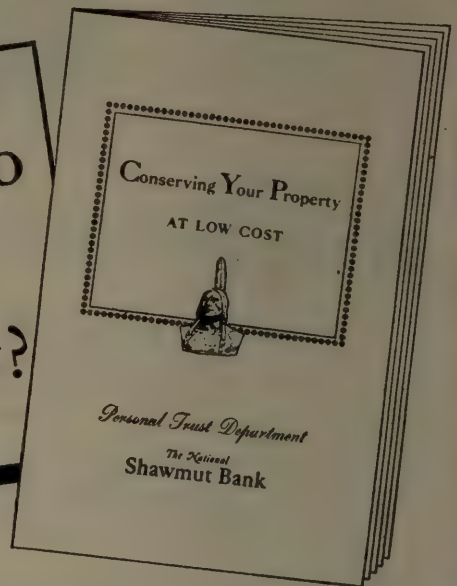
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SYMPHONIANA

Jobic DuVivier

Music Without Thought

Exhibition by Symphony Subscribers

JOBIC DuVIVIER

The seven cartoons for frescoes that are now on exhibition in the Gallery are the work of a young Franco-American artist, Jobic DuVivier. The frescoes, which were intended for a little church near Fontainebleau, will never be made, for the artist has broken down and in all probability will never paint again. The cartoons are now the property of the Newton College of the Sacred Heart, and await the construction of a suitable building in which they may be housed.

There are eight pictures in all: four of the miracles of Christ and four of the parables. The miracles are *The Annunciation* (Luke I, 28), *The Casting out of the Legion of Devils* (Luke VIII, 33), *The Healing of the Woman with an Issue of Blood* (Luke VIII, 44), and *The Raising of Lazarus* (John IX, 44). The second named is only half the size of the others and is not on exhibition but may be seen at the college.

The parables illustrated are those of *The Sower and the Seed* (Luke VIII 5-8), *The Man Who Built His House on a Rock and the Man Who Built His on Sand* (Luke VI 47-49), and *the Wheat and Cockle* (Matt. XIII 24-30), of which last there are two pictures. One follows the Scripture narrative exactly: A man sowed good seed in his field "but while men were asleep his enemy came and oversowed cockle." There is no doubt of the artist's intentions in the other, for he has written the words GOOD SEED and COCKLE in bold letters for all to see.

Jobic DuVivier (the name is the Breton diminutive for Joseph) received in France the little artistic training that his health allowed. He studied at Julien's, at the Fontainebleau Art School and at the Beaux Arts under Duco de la Haille, but at each place he stayed only a short time. He spent some time in the famous monastery on Mount Athos, which accounts for the Byzantine influence evident in his work. There was also a winter in Florence where he studied, with whom nobody knows, but whence he returned in a third-class railway carriage, without baggage, bearing in his arms the wooden cross in primitive Siennese style that is also on exhibition.

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While he was studying at Fontaine-bleau he was asked by the Curé to decorate the little church at Montereau nearby. He lived there for some time, decorating the apse and choir-loft. It was for an enlarged church, which the Curé was planning at Montereau, that Jobic designed the frescoes. There were to have been fourteen of them, but in 1935, when eight were completed, his mind broke. He was then twenty-eight years old.

LOUISE KEYES, P.S.C.J.

Newton College of the Sacred Heart

. . .

MUSIC WITHOUT THOUGHT

After listening to *L'Après-midi d'un Faune*, and having read Thomas Mann's latest novel, Ernest Newman was moved to the following reflections in the *Sunday Times* (March 20):

Never has Debussy's work seemed to me more lovely. I felt just as Hans Castorp in Mann's great novel must have felt when he heard this music for the first time. Mann lays his finger on the secret of the work's charm — its complete freedom from the moralistic or philosophical implications that lie at the root of most of the greatest German music. As he puts it, this music, as it stole on Hans Castorp's ear,

held all eternity in its consummate bliss. No "Justify thyself" was here; no challenge, no priestly court-martial upon one who strayed away and was forgotten of honour. Forgetfulness held sway, a blessed hush, the innocence of those places where time is not; "slackness" with the best conscience in the world, the very apotheosis of rebuff to the Western world and that world's insensate ardour for the "deed."

For the Faun this tormented cosmos does not present itself as a problem to be pondered and grieved over; it simply and sufficiently *is*.

"*L'Après-midi d'un Faune*," in fact, evokes something in the primal depths of ourselves which had too long been forgotten where music was concerned, for the reason that "music" had come to mean, to most people, German music, which, magnificent as it is, moving us to our very depths in its own way, shows the limitations necessarily inseparable from that way.

A reaction from its basic prepossessions was bound to come as soon as the

non-Germanic nations began to find musical idioms more consonant with the native casts of their own minds. The first shock to the German hegemony, we can now see, came when Berlioz brought a certain type of French mind into the picture. Then the Russians began to write Russian music, Grieg Scandinavian music, Sibelius Finnish music, the Czechs Czech music, and so on. The quaint idea of 19th-century writers, critics and historians, with their Germanised outlook upon the art, was that all these new regional idioms were merely interesting musical "dialects."

From the standpoint of the future historian the great German music of the last two centuries and a half will also rank simply as one dialect among the others.

The new spirit brought in by Berlioz showed itself most markedly in its "nature" painting in music. The Teutons have never got much further in this field than broad impressions of the German forest with its horn calls, the Rhine and the Danube, etc.

The French soon began to paint a very different visible world — compare, for instance, the Invocation to Nature in Berlioz's "Faust," or the Chasse Royale in "Les Troyens," with the "nature scenes" of the great Germans. The eye — and, after all, some musicians have eyes like other people — was beginning to come into its own even in music: travel through the scenery most familiar to Berlioz and most formative of his spirit, that reaching from Dauphiné by way of the Alpes Maritimes to Italy, and you will realise why these musical pictures of his are so fundamentally different from the woodland of Beethoven or Weber, or the Forest Murmurs and the Rhine of the "Ring," or the Good Friday meadows of "Parsifal."

...

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An exhibition "by invitation" is announced to be given in the Symphony Hall gallery next autumn — in the fiftieth anniversary season of the auditorium. All subscribers to the Boston Symphony concerts are invited to submit their paintings. Further details will be found on page 1097.

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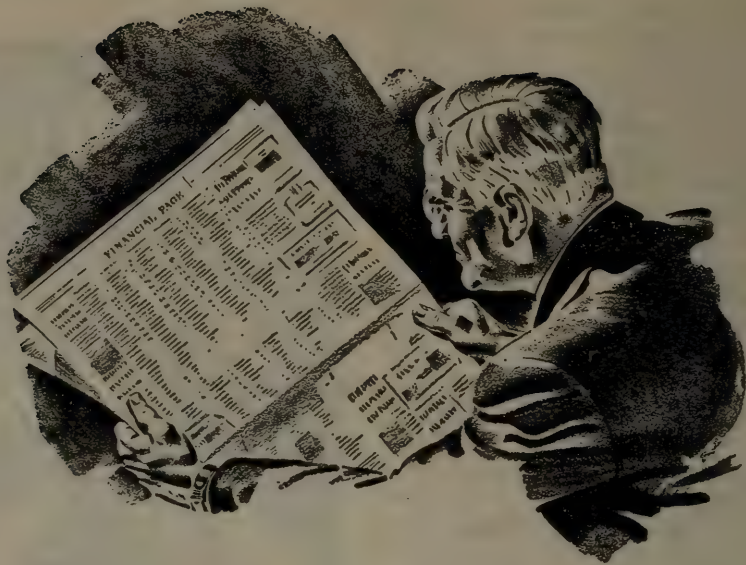


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(First performance in Boston)

DEBUSSY....."La Mer," Trois Esquisses Symphoniques

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MOZART....Concerto for Violin in D major, No. 4 (Koechel No. 218)

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SYMPHONY NO. 4 ("DELICIAE BASILIENSES")

By ARTHUR HONEGGER

Born in LeHavre, March 10, 1892

This symphony, composed in 1946, had its first performance by the Orchestra of Basel, January 21, 1947. It was introduced to this country by Charles Munch conducting the Philharmonic Symphony Society of New York, December 30, 1948.

The symphony is scored for orchestra of chamber size: two flutes and piccolo, oboe, two clarinets, bassoon, two horns, trumpet, glockenspiel, cymbal (struck), triangle, tam-tam, snare drum, piano and strings.

THE following is inscribed upon the autographed score: "This fourth and probably last symphony was written for my friend Paul Sacher on the occasion of the twentieth anniversary of the founding of the *Baslerkammerorchester*."*

A note by the composer written for the programs of the Basel Orchestra on the occasion of the Symphony's first performance has been

* Paul Sacher, who conducts a chamber orchestra in Zürich and in Basel, has received the dedication and given first performances to Richard Strauss' *Metamorphoseon*, Martinu's Toccata and Two Canzone, Martin's *Petite Symphonie Concertante*, Stravinsky's Concerto for Strings in D major, and Honegger's Symphony for Strings, as well as this one. Each of these works, except that by Martinu, has been performed by the Boston Symphony Orchestra.

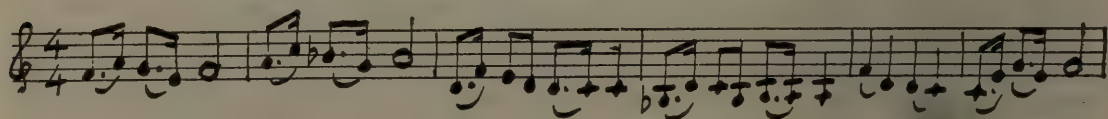


quoted in the programs of the New York Philharmonic Symphony Society in the following translation:

"If the *Symphonie Liturgique* more or less follows the tradition of Beethoven, being in its essence of a dramatic and affecting quality, the present one, on the contrary, more properly gives evidence of a connection with Haydn or Mozart in its spirit and its form. The instrumentation, which comprises two flutes, oboe, two clarinets, bassoon, two horns, trumpet, piano, and percussion, in addition to strings, virtually relates it to chamber music. The writing is transparent and, above all, linear.

"The first movement, dating from June, 1946, expresses precisely a 'state of spirit'. In the midst of odious and stupid conditions of life which are imposed upon us, it raises the hope of an escape from such an atmosphere, as, for instance, to spend a summer in Switzerland, surrounded by affectionate friends for whom the musical art still plays a major role. This expectation instills in the composer the urge to create.

"The second movement is based on the old popular song of Basle *Z'Basel an mi'm Rhi*, which toward the end of the movement is cited entire in its original and ingenuous form [horn]:



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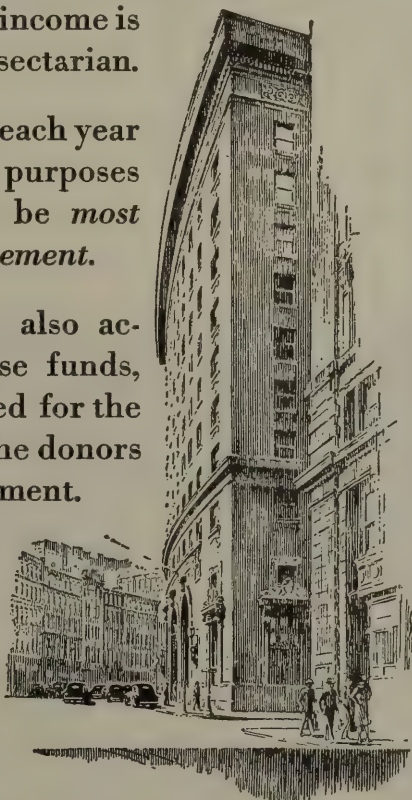
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soars over the stretto of the principal theme, and after a reference to the slow episode of the middle of the movement, there is a quick conclusion, like a cloud of dust which disappears.

"Because of the quotations of these characteristic songs, but even more so for personal reasons, I have employed the subtitle *Deliciae Basilienses* [*Baslerian Delights*]. I hope I have not been false to their spirit."

M. Honegger visited America in 1929, and conducted the Boston Symphony Orchestra as guest on January 11-12. He returned to this country in the summer of 1947 at the invitation of the Berkshire Music Center, to take the composition class at Tanglewood with Aaron Copland.

Arthur Honegger is a son of Switzerland, a true product of the



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little country where it is claimed the fairer traits of the French and German peoples are "happily blended."

"His education and general culture are purely French," says a colleague, "but there is in his temperament a stratum of undeniable Germanic heredity which allies him to the great masters beyond the Rhine. In him blend harmoniously the intellectual qualities of the Latin, of dimension, clearness, and order, the delicacy of hearing and the sensitiveness natural to the Frenchman, with the instinct for discipline and that depth of sentiment which are considered the heritage of the Germanic race."

He was born and grew up in Havre, but his parents were both from Zürich, and the family often visited the Swiss city. Neither parent was particularly musical, but his mother played the piano sufficiently to fire him with an ardor for Beethoven's sonatas. An unnamed lady of the Austrian consulate at Zürich divined musical possibilities in the small boy of six, and urged his development. He was taught piano and violin, and it is reported that while his instruction was still limited to the beginning violinist's key of G, he wrote little pieces which he naively called "sonatas" and "operas," showing an instinctive understanding of musical forms.

At sixteen he entered the business house of his father, but when



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he attended the Conservatory of Zürich, the director, Hegar, persuaded the by no means reluctant father that the art of music was the son's true and only place. He entered the Conservatoire in Paris in 1911, and there sat beside the young Darius Milhaud in the classes of Gédalge and Widor. His compositions as a student came under the beneficent eye of Vincent d'Indy.

"The plant flourished under this culture," writes Roland Manuel in a monograph which carefully follows his stylistic development. "Where another would have been stung to rebellion by a régime of discipline, Honegger submitted peaceably, while the first foliations of an awakening originality took their free course, quietly, but with increasing boldness, within the formal bounds. He gladly made Bach his master, studied the great architect of music with devotion. . . ."

At twenty-five he was a self-found artist, and while passing under such influences as Ravel, Debussy, and German romanticism, it was a warrant of personal integrity that heterogeneous elements became fused and apt in his work. From 1916 to 1920, Honegger wrote a considerable amount of chamber music of which M. Roland Manuel considers the 'cello sonata most important. At about the end of the

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war, Honegger was frequently seen among the "Nouveaux Jeunes," so dubbed by Erik Satie, by him cherished and nurtured at his establishment in the Rue Huyghens.

It was here in 1919 that Honegger suddenly found himself publicly classified as one of the "*groupe des six*," a title which is now a legend. The episode may here be dismissed with a few lines from the composer himself. "The critic Henri Collet, of *Comœdia*, came one day to Milhaud, wishing to meet some of the younger musicians. That day he became acquainted with Auric, Durey, Milhaud, Poulenc, Germaine Tailleferre and myself. In an article a few days later he compared us to the 'Five' Russians, and called us the 'Six' French."

The unexpected publicity was both widespread and misleading. These young people were not entirely averse to a reputation, and what they had never officially admitted they were not obliged officially to disclaim. Held together by no stronger bonds than companionship and a mutual absorption in music, each continued blithely to pursue his or her own particular path.

Honegger's path led him, by way of various incidental music and ballets, into a feat which surprised him probably as much as anyone

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else — incidental music for "*Le Roi David*," begun and finished by necessity, in two months, performed at the "Théâtre du Jorat" in Mezières, near Lausanne (1921), and within two years transformed into a widely popular oratorio. According to Manuel, he had no time to refine, to experiment, boldly to break new ground in a medium to him unaccustomed.

The result was a score which, despite individual force and merit, still leaned on tradition, and delighted the conservatives. But "*Horace Victorieux*" (1921) showed him uncorrupted by base concessions. "The rear guard," says Manuel, "were embarrassing the author of *King David* with welcoming smiles, while the advance guard, disgusted, were ready to bestow upon him the contemptuous label 'The Virtuous Arthur, Hero of the Philistines.' But, oblivious to the rumble of factions, the 'virtuous Arthur' sat unperturbed in his study, smoking his pipe."

Next came the *Chant de Joie* (1923), and *Pacific 2-3-1*, which had its success in both camps. Notable subsequent works have been the stage pieces, *Judith* (1925) and *Antigone* (1927), the Concertino for Piano (1924), the Violoncello Concerto (1929), the melodrama



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Amphion (1935), the opera-bouffe, *Les Aventures du Roi Pausole* (1930), and the Oratorio *Cris du Monde* (1931).

Honegger conducted the Boston Symphony Orchestra as guest, January 11–12, 1929, presenting his *Chant de Nigamon*, Prayer of Judith from the Opera *Judith*, and three songs from *La Petite Sirène* (Soloist — Cobina Wright), *Pastorale d'Été*, *Horace Victorieux*, *Rugby*, Piano Concertino (Soloist — Mme. Andrée Vaurabourg Honegger), *Pacific 2-3-1*.

Rugby (1928) approximates *Pacific 2-3-1* as a musical depiction of human rather than mechanical energy. The Symphony for full orchestra, dedicated to the Boston Symphony Orchestra on its Fiftieth Anniversary, was composed in 1930 and performed here February 13, 1931. His *Mouvement Symphonique* No. 3 was performed at these concerts November 3, 1933. He has since composed a *Prélude, Arioso et Fughette sur le nom de Bach* (1933) and a Nocturne (1939) and *Symphonie Liturgique* for Orchestra, two choral works in 1939: *Nikolaus von der Flue* (a Swiss national hero; this was performed in New York, May 8, 1941) and "Dance of Death" (after Holbein), an opera — *L'Aiglon* (with Ibert, 1938), incidental music to *Jeanne d'Arc au Bucher* (Paul Claudel, 1938), the ballets *Le Cantique des Cantiques* (1938), and *The Call of the Mountain* on an Alpine

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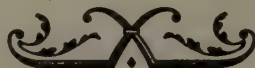
subject, produced in Paris in the summer of 1945. M. Honegger has composed numerous chamber works.

The Symphony for Strings (1941) was performed by this orchestra for the first time in America, December 27, 1946, and his Third Symphony ("*Symphonie Liturgique*," 1946) was performed here November 21, 1947, Charles Munch conducting on each occasion.



René Chalupt thus sums up his style: "Through the tutelage of an uncongenial culture he has passed essentially unaffected. He is more interested in the nature of things than their changing phases. We see in him the image of the Horace whom he has created. His art possesses muscular vigor and judicious wisdom, which, while husbanding its native force, can encompass victory." And even in the early Honegger, the same writer divined this virtue:

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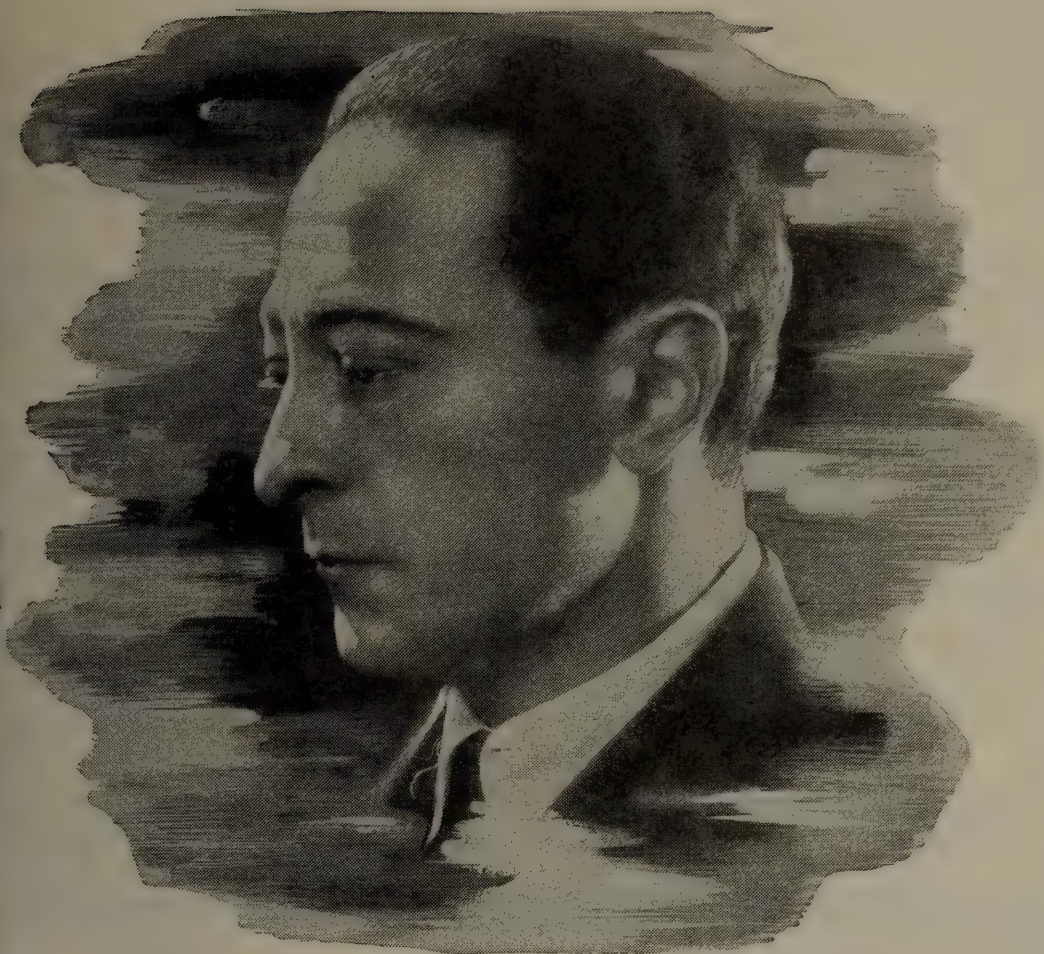
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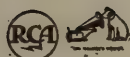
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died at Paris, March 25, 1918

It was in the years 1903-05 that Debussy composed "*La Mer*." It was first performed at the Concerts Lamoureux in Paris, October 15, 1905. The first performance at the Boston Symphony concerts was on March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States).

The most recent performance in this series was on November 8, 1946.

"*La Mer*" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, double bassoon, four horns, three trumpets, two *cornets-à-pistons*, three trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, two harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

WHEN Debussy composed "*La Mer: Trois Esquisses Symphoniques*," he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. "*L'Après-midi d'un Faune*" of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of "*Pelléas et Mélisande*" was a recent event (1902). Piano, chamber works, songs were to follow "*La Mer*" with some regularity; of larger works the three orchestral "*Images*" were to

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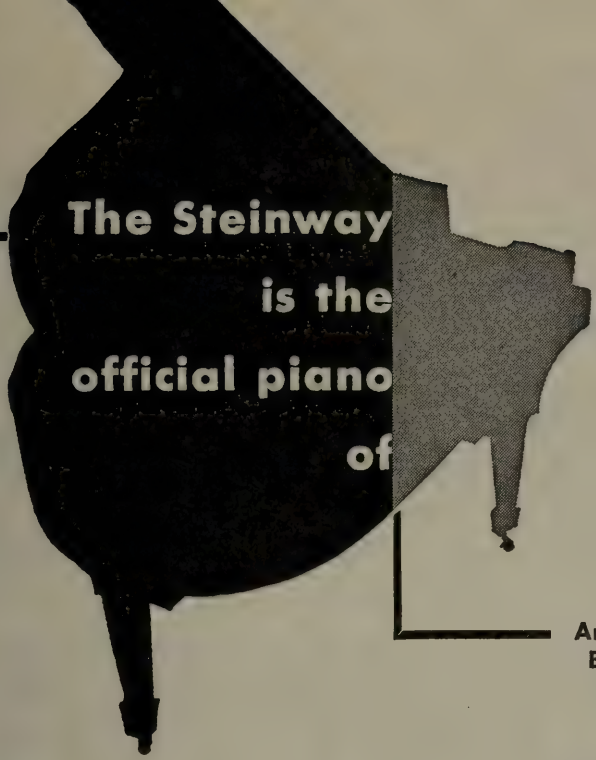
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occupy him for the next six years. "*Le Martyr de St. Sebastien*" was written in 1911; "*Jeux*" in 1912.

In a preliminary draft* of "*La Mer*," Debussy labeled the first movement "*Mer Belle aux Iles Sanguinaires*"; he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title "*Jeux de Vagues*" he kept; the finale was originally headed "*Le Vent fait danser la mer*."

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his "*La Mer*." His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion

* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

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of "*La Mer*," it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "*The Wave*." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, "*Poissons d'or*," of 1907, was named from a piece of lacquer in his possession.

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What other writers deplored in Debussy's new score when it was new, M. D. Calvocoressi, who was then among the Parisian critics, welcomed as "a new phase in M. Debussy's evolution; the inspiration is more robust, the colors are stronger, the lines more definite." Louis Laloy, who was always Debussy's prime rhapsodist, wrote in the same vein. Until that time his music had been "an art made up of suggestions, nuances, allusions, an evocative art which awoke in the hearer's soul echoes of thoughts that were not merely vague, but intentionally incomplete; an art capable of creating delightful impressionistic pictures out of atmospheric vibrations and effects of light, almost without any visible lines or substance. Without in any way abandoning this delicate sensitiveness, which is perhaps unequalled in the world of art, his style has today become concise, decided, positive, complete; in a word, classical."

It would be hard to think of a score more elusive than "*La Mer*" to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and English horn.

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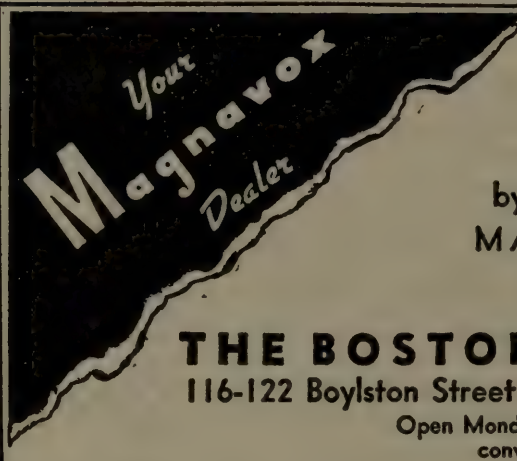
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A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it induced from the pen of Lawrence Gilman one of his most evocative word pictures:

"Debussy had what Sir Thomas Browne would have called 'a solitary and retired imagination.' So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious command not many have wished or needed to pay heed.



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JASCHA HEIFETZ was born at Vilna on February 2, 1901. He began his study of music as a child of three, being taught by his father, who was also a violinist. At five he entered the Royal School of Music at Vilna, and at six played Mendelssohn's Concerto in public. He graduated in the following year, and after two years' stay in St. Petersburg, where he took lessons with Leopold Auer, he appeared several times with the Symphony Orchestra in Odessa. At the age of ten he was taken to Berlin and Vienna, playing with orchestra under Arthur Nikisch, and Safanov. He extended his concert tours, played in Scandinavian cities in the first part of the war, and in 1916-17 gave recitals in Leningrad. In the autumn of 1917 he arrived in New York via Siberia and the Pacific Ocean. His first recital in Boston was on January 6, 1918. Mr. Heifetz has played with the Boston Symphony Orchestra January 3, 1919 (Beethoven's Concerto); March 15, 1929 (Brahms' Concerto); February 27, 1931 (Beethoven's Concerto); January 7, 1934 (Elgar's Concerto, at a Pension Fund concert); November 23, 1934 (Sibelius' Concerto); January 29, 1937 (Mendelssohn's Concerto); February 10, 1937 (Mendelssohn's Concerto, at a Pension Fund Concert in Carnegie Hall, New York); December 17, 1937 (Prokofieff's Second Concerto and Brahms' Concerto); December 22, 1938 (Beethoven's Concerto); February 9, 1940 (Prokofieff's Concerto No. 2); February 9, 1945 (Beethoven's Concerto); February 28, 1947 (Brahms' Concerto).



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Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This concerto was composed in the year 1775 with four others.* Like its companions, it is scored for two oboes, two horns, and strings (except that flutes are introduced in the *Adagio* of the Concerto in E major).

This concerto was first played in Boston by the Harvard Musical Association, February 26, 1874 (soloist, Camilla Urso). It has been played at the Friday and Saturday concerts of the Boston Symphony Orchestra on April 20, 1912 (Sylvain Noack); November 28, 1913 (Fritz Kreisler); February 19, 1932 (Yelley d'Aranyi); January 13, 1933 (Albert Spalding); December 5, 1941 (Antonio Brosa).

THE industrious Mozart, in his twentieth year, between April and December, 1775, composed a set of five Violin Concertos of which this one, dated October, was the fourth in order. It was referred to in

* The five concertos were in B-flat major (K. 207), written in April; D major (K. 211), in June; G major (K. 216), in September; D major (K. 218), in October; A major (K. 219), in December. All are scored for two oboes and two horns, with a string orchestra, two flutes being introduced in the slow movement in the E major concerto. There was another concerto in 1776 in E-flat major (K. 268), and still another in D major (K. 271a), the authenticity of which has been questioned. A Concerto in D ("Adelaide" Concerto), a product of the ten-year-old Mozart, was discovered in recent years and has accordingly escaped the catalogues (until the appendix of the 1937 Koechel listed it as 249a). It was performed by Yehudi Menuhin at these concerts on March 23, 1934.

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letters by both father and son as the "Strassburg" Concerto.* The Concertos were written for the Archbishop of Salzburg — Mozart's patron and employer, and were no doubt intended for the composer's own use, since to play upon the violin at Court was one of his expected duties.

Although Mozart won his greatest fame as harpsichordist and pianist, there can be no doubt about his exceptional abilities as a violinist. There is plentiful evidence in the correspondence between father and son that Leopold Mozart continually fostered and encouraged the young Wolfgang to develop and push himself forward as a violin virtuoso. There is equal evidence of a disinclination on Wolfgang's part, although he never forgot his filial duty and was more than equal to any occasion which arose. Mozart learned to play the violin when hardly out of his babyhood by imitation rather than instruction, and it was told by a friend of the family how at the age of seven he could play acceptably the second violin part in home performances of string trios. He played the violin in public on his tours as a child prodigy, but soon put the instrument aside. His father was delighted to see that he had not lost his ability when, in Vienna in 1773 at a service and banquet of the Theaten Monks, the organ not

* The *Andante grazioso*, alternating with the faster tempo of the final rondo, is identified by Jahn with a popular custom at Strassburg, where a young couple in the midst of waltzers would make graceful swaying movements of their arms and bodies. The "Strassburg" Concerto has been conjectured as perhaps referring to K. 216, but Einstein quotes J. Liebeskind, who, in 1908 (*"Musikhandel und Musikpflege"*) points to the similarity of Mozart's *Andante grazioso* in K. 218 to the musette theme in Dittersdorf's "Carnival" Symphony, which that composer labels "*Ballo Strassburghe*."

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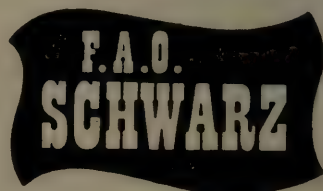
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being available, Mozart borrowed a violin from one of the musicians present and executed a complete concerto. The father brought up the subject rather wistfully in his letters, writing in 1777: "I feel a little melancholy whenever I go home, for as I get near the house, I always imagine that I shall hear your violin going." And two weeks later: "You have no idea yourself how well you play the violin; if you only do yourself justice and play with fire, heartiness and spirit, you may become the first violinist in Europe." This hope was probably prompted by a performance at the Salzburg Court by the violinist Brunetti, Mozart's rival, who took advantage of the temporary absence of Wolfgang to play the Strassburg Concerto before the Archbishop. "He played your concerto very well," wrote Leopold to his son, "but was twice out of tune in the *allegro*, and once almost stuck fast in the cadenza."

While Leopold was writing this gossip of Salzburg, the young Mozart, who was appearing as a violinist at Munich and at Augsburg, wrote to his father perhaps more with intent to please him than with genuine enthusiasm: "They all stared; I played as if I were the first violinist in Europe." This from Munich; and from Augsburg: "I played a symphony, and Vanhall's Concerto in B-flat for the Violin, with universal applause. At supper-time I played the Strassburg Concerto. It went like oil and everyone praised the beautiful pure tone." Leopold, ambitious for his son, and probably goaded by such news, wrote: "Have you left off practising the violin since you were in Munich? I should be very sorry." And later: "Your violin hangs on its nail; of that I am pretty sure." In his later years, Mozart probably seldom played the violin except by obligation. When he performed in quartet, the viola was the instrument of his choice.



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About Nannette Stein's playing: "She sits opposite the treble instead of in the middle of the instrument, so that there may be greater

* Ignaz von Beecke (Becké), born in 1733, died in 1803, army officer, himself an excellent pianist, friend of Gluck, Jomelli, and Mozart, was a voluminous composer.

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opportunities for swaying about and making grimaces. Then she rolls up her eyes and smirks. If a passage occurs twice, it is played slower the second time; if three times, still slower. When a passage comes, up goes the arm, and, if there is to be an emphasis it must come from the arm, heavily and clumsily, not from the fingers. But the best of all is that when there comes a passage (which ought to flow like oil) in which there necessarily occurs a change of fingers, there is no need of taking care: when the time comes you stop, lift the hand and nonchalantly begin again. This helps one the better to catch a false note, and the effect is frequently curious" (1777). Nannette was then eight years old.

At Aurnhammer's: "The young woman* is a fright, but she plays ravishingly, though she lacks the true singing style in her cantabile; she is too jerky" (1781).†

"Whenever I played for him (Richter, a pianist), he looked immovably at my fingers, and one day he said, 'My God! how I am obliged to torment myself and sweat, and yet without obtaining applause; and for you, my friend, it is mere play!' 'Yes,' said I, 'I had to labor once in order not to show labor now'" (1784).

* Josepha Aurnhammer, famous pianist in her day, composer of piano pieces, married one Bösinhönig of Vienna in 1796.

† Beethoven found this fault with Mozart's playing.

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"Give me the best clavier in Europe and at the same time hearers who understand nothing or want to understand nothing, and who do not feel what I play with me, and all my joy is gone" (1778).

"The Andante is going to give us the most trouble, for it is full of expression and must be played with taste. . . . If I were her (Rose Cannabich's) regular teacher, I would lock up all her music, cover the keyboard with a handkerchief, and make her practice on nothing but passages, trills, mordents, etc., until the difficulty with the left hand was remedied."

"I must say a few words to my sister about Clementi's sonatas. . . . There are in them no remarkable or striking passages, with the exception of those in sixths and octaves, and I beg my sister not to devote too much time to these lest she spoil her quiet and steady hand and make it lose its natural lightness, suppleness, and fluent rapidity. What, after all, is the use? She is expected to play the sixths and octaves with the greatest velocity (which no man will accomplish, not even Clementi), and if she tries she will produce a frightful zig-zag and nothing

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more. Clementi is a *ciarlatano* like all Italians. He writes upon a sonata *Presto*, or even *Prestissimo* and *alla breve*, and plays it *Allegro* in 4-4 time. I know it because I have heard him! What he does well is his playing of passages in thirds; but he sweated over these day and night in London. Aside from this he has nothing — absolutely nothing; not excellence in reading, nor taste, nor sentiment.” This splenetic outburst is in a letter to Mozart’s father and sister written in 1783. This harsh criticism was undoubtedly unjust. Mozart disliked Italians because they were highly esteemed in Vienna and were often in his way. That there was some truth in the criticism is shown by what Clementi said to his pupil Ludwig Berger*: “I asked Clementi whether in 1781 he had begun to treat the instrument in his present (1806) style. He answered *no*, and added that in those early days he had cultivated a brilliant execution, especially in double notes, hardly known then, and in extemporized cadenzas, and that he had sub-

* Berger (1777–1839) of Berlin was a famous pianist and teacher in his day. Mendelssohn and Henselt were among his pupils; nor are his compositions, from operas to piano pieces, negligible.



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sequently achieved a more melodic and noble style of performance after listening attentively to famous singers, and also by means of the perfected mechanism of the English pianos, the construction of which formerly stood in the way of a cantabile and legato style of playing." Clementi, born at Rome in 1752, died at Eversham, England, in 1832. Even shortly before his death, his hearers, among them Cramer and Moscheles, were enthusiastic over his playing and improvisations. Clementi, who played a vie with Mozart in 1781, was more generous than his rival. He always spoke admiringly of Mozart's singing touch and exquisite taste.

Saint-Saëns, lover of irony and paradox, wrote a preface to his edition of Mozart's Pianoforte Sonatas, published at Paris in 1915, in which, after a discussion of the ornaments, he had this to say:

"One is accustomed in modern editions to be prodigal with *liaisons*, to indicate constantly legato, molto legato, sempre legato. There is nothing of this in the manuscript and the old editions. Everything leads us to believe that this music should be performed lightly, that the figures should produce an effect analogous to that obtained on the violin by giving a stroke to each note without leaving the string. When Mozart wished the legato, he indicated it. In the middle of the



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last century, pianists were still found whose playing was singularly leaping (as one may say). The old non-legato, being exaggerated, became a staccato. This exaggeration brought a reaction in the contrary sense, and this was pushed too far. . . .

"This music of Mozart during his early years is destitute of nuances; occasionally a *piano* or a *forte*; nothing more. The reason for this abstinence is because these pieces were written for the clavecin, and its sonority could not be modified by a pressure of the finger. Clavecins with two keyboards could alternate with *forte* and *piano*, but nuances, properly speaking, were unknown to them.

"In the 18th century, one lived more quietly than today, nor were there in music our modern habits of speed, which is often inflicted on ancient compositions to their great injury. It is necessary to shun in the case of Mozart this tendency to hurry the movements, as too often happens. His *presto* corresponds to our *allegro*; his *allegro* to our *allegro moderato*. His adagios are extremely slow, as is shown by the multiplicity of notes sometimes contained in a single beat. The *andante* is not very slow.

"It was the rule, in his time, not to put the thumb on a black key except for absolute necessity. This method of fingering gives to the hand great restfulness, precious for the performance of old music that demands perfect equality of the fingers.

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SECOND CONCERTO FOR VIOLIN, IN G MINOR, *Op. 63*

By SERGE PROKOFIEFF

Born at Sontsovka, in the Ekaterinoslav government, Russia, April 23, 1891

Prokofieff completed his Second Violin Concerto in Russia, in the autumn of 1935. The first performance took place in Madrid, December 1, 1935, by the Madrid Symphony Orchestra, under Enrique Arbós. Robert Soetens was soloist. The composer was present at this performance. The first performance in this country was by the Boston Symphony Orchestra, December 17, 1937, Jascha Heifetz, soloist. It was again played with Mr. Heifetz as soloist, February 9, 1940.

The concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, two horns, bass drum, snare drum, triangle, cymbals, castanets and strings.

THE Second Violin Concerto of Prokofieff resembles the First in that display passages for the solo instrument are not allowed to retard the processes of orchestral development. The solo voice often takes its place among the rest as if contributing unobtrusive ornamental variations. The first two movements in particular are melodic in character, the soloist either carrying the burden of the melody, or setting it off by an interweaving of passage work while it is sung by other instrumental voices. Fulfilling this dual rôle, the soloist is seldom silent.

The solo violin opens the first movement with a statement of the principal theme, in the first measures unaccompanied. After a short

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elaboration, the melodious second theme is also presented by the soloist over soft undulations in the strings. In the slow movement, the soloist, unfolding the principal melody, is at first accompanied by triplets in 12-8 rhythm. There are digressions in the theme and tonality before the final statement of the opening subject matter in the original E-flat major. The *finale* at once establishes its rhythmic and incisive character with chord passages for the solo instrument. It is more brilliant in style, melody becoming incidental. There is a brief episode in 7-4 time, and a coda in 5-4, the bass drum and *staccato* strings punctuating the solo part.

~

Prokofieff composed his First Violin Concerto (*Op. 19*) as long ago as 1913. It was not performed until 1922. The first performance in this country was by the Boston Symphony Orchestra, April 24, 1925, when Richard Burgin was the soloist. There was a second performance on December 14, 1928, Lea Luboshutz soloist, and a third, November 8, 1935, Joseph Szigeti soloist, and Richard Burgin conducting. It was performed by Isaac Stern at these concerts, January 9, 1948.

There are five concertos for pianoforte in the list of Prokofieff's works. The First Pianoforte Concerto was performed at these concerts March 25, 1938; the Second, January 31, 1930; the Third, January 29, 1926, February 5, 1937, and February 26, 1943; the Fifth, December 30, 1932. In each case the composer was the soloist.

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4. Exact dates and further details and an entry blank will be found in the first two programs of next season.

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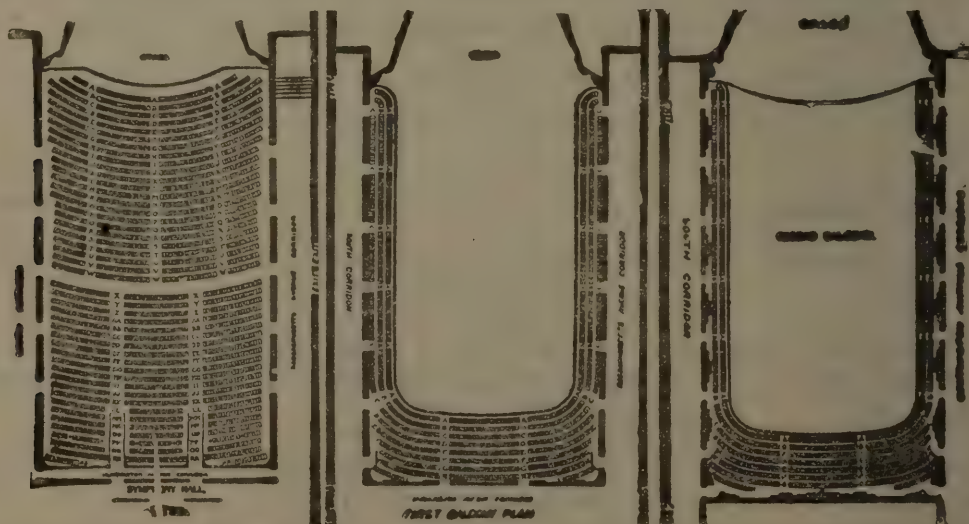
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Boston Symphony Orchestra

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RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

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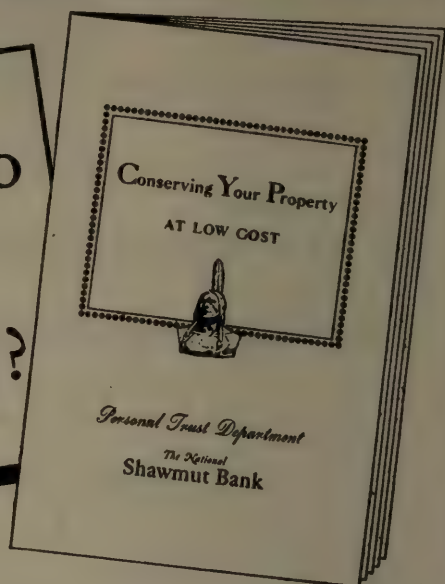
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Odd Paragraphs

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The seven cartoons for frescoes by Jobic DuVivier that are now on exhibition in the Gallery were intended for a little church near Fontainebleau. The cartoons are now the property of the Newton College of the Sacred Heart, and await the construction of a suitable building in which they may be housed. They are described as follows:

The Annunciation is reminiscent of William Blake. The Blessed Virgin seems to be kneeling upon her bed. She is in a central medallion surrounded by a frieze of Cherubs, one of whom leans out of the frieze to kiss her. She is older than usual in art, with more strength than sweetness. The angel, dominantly red in colour, has a sinuous body and wind-blown hair surrounded by stars. On either side are Joachim and Anna bearing sheaves. At Anna's feet is the lion: at Joachim's, the unicorn.

The Woman Healed by Touching Christ's Garment. Here the woman drags herself on the ground. She has an expression of intense suffering. The Holy Ghost in the form of a dove inspires her to touch the garment. Six figures crowding about the Lord represent the multitude who thronged and pressed Him. One may conjecture that the man speaking to Him is Jairus, that the two on the right are the people who come to say: "Why dost thou trouble the Master any further?" The two on the left near the Lord are apparently disciples. And then there is one who may be a woman, at any rate the only one who is conscious that the miracle is taking place. She seems to have a special interest in the poor creature who is being healed; perhaps she is her mother. Or it may be a man, in which case it is probably St. John, the most spiritually keen-sighted of the three who went in to Jairus' house. A strange decorative plant and animal, such as live only in the realm of the imagination, fill up the lower right-hand corner.

The Raising of Lazarus: Lazarus is apparently dead, but his little soul, like an eight-winged cherub, is returning to

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him. Mary in classic drapery sits at the feet of Christ; Martha kneels beside the tomb. At the right are four disciples, one of whom points with the horizontal index finger characteristic of Leonardo da Vinci.

There are four pictures illustrating the parables, but two of them seem to be of the same parable, the *Wheat and Cockle*. Christ is in the centre telling the story. In the lower foreground of the picture the owner of the field and his man lie sleeping. To the left the enemy sows cockle. Between the sleepers and Christ are bundles of wheat and cockle alternately, and to the right the man with the torch who will burn the evil crop. 2) The second version does not follow the Scripture story exactly, but there is no mistaking what is meant, as it is marked: *Good Seed and Cockle*. The enemy walks in step with the sower of good seed, and as the one sows good seed in a rhythmic curve, the other in another rhythmic curve that terminates in the same point, sows cockle, a wonderful illustration of the mixture of motives in our good actions. The figures are Mexican in appearance. The stacks of grain, the barns, the scythe and the sickle make an interesting pattern.

The Seed that Fell in Various Places: This has a more tranquil atmosphere suggestive of Millet. Christ with another sower, perhaps a disciple, is in the right-hand corner in *mundo conversatus sparso verbi semine*. His arm is, perhaps of set purpose, disproportionately long. The heat (*la chaleur*) comes down in points through a yellow sky. A gleaner not unlike Millet's is in the foreground. Three reapers are at the left. Four birds fly rhythmically to devour what falls by the wayside.

The Men who Built Their Houses on the Rock and on the Sand: Christ sits in Oriental cross-legged style in the centre. His left hand is clenched in strength; His right hand lets fall a weak trickle of sand. All one side of the picture expresses strength; all the other side, weakness. The one who hears and keeps Christ's words, the owner of the firm house, stands behind the strong hand of Christ, his eyes fixed on the head of Christ. He is not looking at his house which rises, a strong castle (with a little French flag) on the rock behind him. The other poor fellow on the left has his back to Christ. He is looking with his arms lifted in despair at the downfall of his house. There are

three other figures in the picture, three spectators, one looking at each of the three main figures; but the one who is looking at the man whose house stands firm is pointing through him to Christ. In the foreground are building materials, a trowel and mortar. On the strong side a dog represents the animal world, on the weak side an acacia stands for vegetative life.

LOUISE KEYES, P.S.C.J.
 Newton College of the Sacred Heart.

. . .

ODD PARAGRAPHS

"Beethoven's gigantic personality," Rimsky-Korsakov once wrote, "is a thing apart. His music embodies the powerful sway of a profound and inexhaustible orchestral imagination; but the execution, so far as details are concerned, lags far behind the titanic conceptions. The trumpet parts stand out, the horns are given difficult and unfavourable intervals; the writing for strings is splendid, the way in which the woodwinds are often used makes for fine colours; but the whole is such as to afford the student many occasions for bewilderment."

. . .

Once in my life I wish I might come to know the feeling of happiness that Schubert must have enjoyed when one of his melodies occurred to him.
 — BRAHMS.

. . .

Sibelius is reported to have said on his 80th birthday, "If you want to discuss art you must talk to men of business. Artists only discuss money."

. . .

"Albert Einstein, the top mathematician and atomic bomb authority, likes to relax with a violin. Recently he invited the renowned pianist, Artur Schnabel, to his home for a musical week-end. They were running through a rather involved Mozart sonata, and Einstein was having some trouble playing. Finally, after several explanations, Schnabel became irritated. He banged his hands down on the keyboard and groaned: "No, no, Albert. For heaven's sake, can't you count? One, two, three, four. . . ."

WALTER WINCHELL, November 22, 1945.

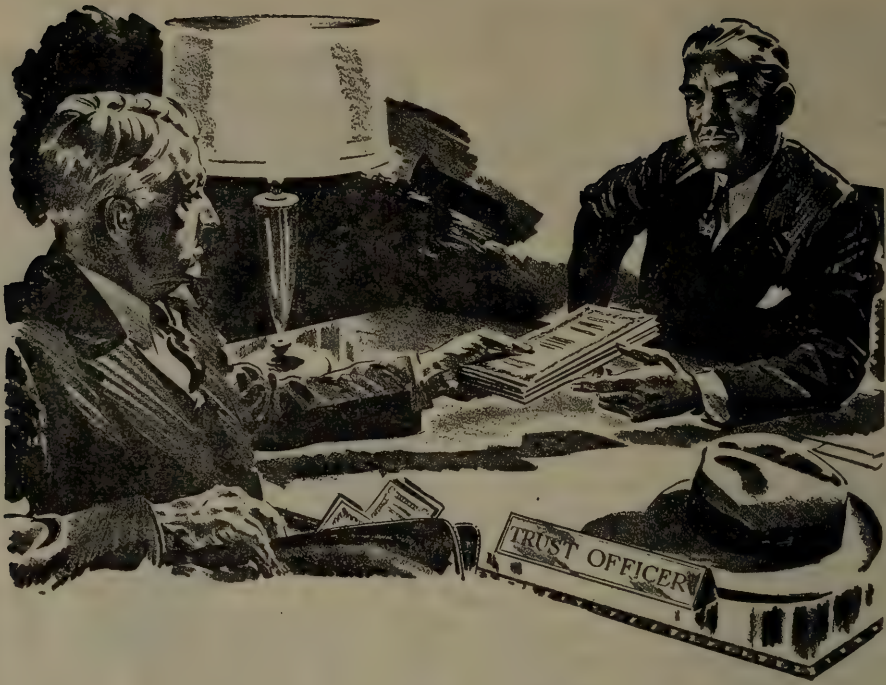
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At a small dinner in honor of Serge Koussevitzky held at the Tavern Club in Boston on November 18, 1948, Boris Goldovsky proposed a toast to Dr. Koussevitzky which is set forth on the other side of this page. This is a tribute from one musician to another.

At a large testimonial dinner to be held at Symphony Hall on May 2 in honor of Dr. Koussevitzky, the Friends of the Orchestra will present to Dr. Koussevitzky another tribute. It will be in the form of a scroll bearing the names of all who, at his request, have joined in making the biggest gift ever made to the Orchestra in its long history.

The scroll will include not only the 3,300 names of those who have already enrolled as Friends of the Orchestra, but *in addition* the names of all who desire to take the present opportunity to participate in this fitting tribute to our great Conductor.

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Gifts during this Anniversary Year have ranged from \$5 to \$10,000. Such gifts are tax deductible.

April 1949

(OVER)

A Toast

We are gathered here tonight to honor a great musician. It seems fitting on this occasion to turn our thoughts to the essence of greatness in music, particularly to the avenues of greatness available to the performing and practicing musicians other than composers. It seems to me that one can discern three levels of greatness in this realm and I hope you will bear with me if I discuss them in some detail.

The first level is achieved by those few musicians who become famous as performing virtuosi. What they accomplish might be termed personal greatness. The world gasps in admiration before the extraordinary gifts of these musicians and their names become bywords of excellence in their chosen field. Dr. Koussevitzky has accomplished this level of greatness long ago both as a double bass player and as a conductor. It is a wonderful and honorable accomplishment and most men consider themselves lucky if they reach that level.

There is however a further step which some exceptional men take. No longer content with personal excellence and personal acclaim, they seek wider horizons of activity and finally devote their lives to the greatness of music itself rather than to personal aggrandizement. I need not dwell on this phase of Dr. Koussevitzky's life since the speakers preceding me here tonight have discussed most capably his varied and extraordinary services to contemporary music, to young composers of all lands, and to the cause of music in general.

But there is finally still another level of greatness which can be reached in music. The names of those who achieve it are so few that often generations go by before a man has the calibre of mind and heart to fill the requirements. He is the man who can truly be called the architect of the future because, gifted with prophetic insight, he sets the trends of musical thought and activities for many years to come. He plants the seeds of the future and influences younger men who then consider it their privilege to carry on the dreams and visions of the master in succeeding years.

May I propose a toast to the only man on the musical scene today who truly deserves this title of "musical architect of the future" — Dr. Serge Koussevitzky.

Twenty-second Program

FRIDAY AFTERNOON, APRIL 8, at 2:30 o'clock

SATURDAY EVENING, APRIL 9, at 8:30 o'clock

BEETHOVEN..... Overture to "Coriolan," *Op. 62* (after Collin)

BERNSTEIN..... "The Age of Anxiety," Symphony No. 2,
for Piano and Orchestra
(after W. H. Auden)

PART I { The Prologue
 { The Seven Ages (Variations I – VII)
 { The Seven Stages (Variations VIII – XIV)

PART II { The Dirge
 { The Masque
 { The Epilogue

(First performance)

I N T E R M I S S I O N

STRAUSS..... "Death and Transfiguration," Tone Poem, *Op. 24*

RAVEL..... "La Valse," Choreographic Poem

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OVERTURE TO "CORIOLAN," *Op. 62* (AFTER COLLIN)

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Beethoven composed his overture on the subject of "Coriolanus" in the year 1807. It was probably first performed at subscription concerts of Prince Lobkowitz in Vienna, in March, 1807. The Overture was published in 1808, with a dedication to Court Secretary Heinrich J. von Collin.

The orchestration is the usual one of Beethoven's overtures: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

The last performance by the Boston Symphony Orchestra in this series was on December 14, 1945.

AFTER "Fidelio," Beethoven was ambitious to try his hand at another opera, and entertained several subjects, among them a setting of Shakespeare's "Macbeth" for which Heinrich Joseph von Collin, a dramatist of high standing and popularity in Vienna at the time, wrote for him the first part of a libretto. Beethoven noted in his sketchbook: "Overture Macbeth falls immediately into the chorus of witches." But the libretto did not progress beyond the middle of the second act, and was abandoned, according to Collin's biographer, Laban, "because it threatened to become too gloomy." In short, no opera emerged from Beethoven in 1807. But his association with Collin resulted in an overture intended for performance with the spoken tragedy "Coriolan." The play had been first performed in 1802 (then with entr'acte music arranged from Mozart's "Idomeneo"), and had enjoyed a considerable vogue which was largely attributable



to the acting of Lange in the title part. The popularity of "Coriolan" had definitely dropped, however, when Beethoven wrote his overture on the subject. Thayer points out that the play was billed only once in Vienna between the years 1805 and 1809. The single performance was on April 24, 1807, and even at this performance Thayer does not believe that the Overture was played. Beethoven seems, then, to have attached himself to the subject for sheer love of it rather than by any set commission. The piece was accepted forthwith as a concert overture, and in this form became at once useful at the concerts, or "academies" as they were called, where Beethoven's music was played.

There has been speculation in print as to whether Beethoven derived his concept of the old Roman legend from Collin or Shakespeare. The point is of little consequence for the reason that both Shakespeare and Collin based their characters directly upon the delineation of Plutarch. Beethoven himself could well have been familiar with all three versions. His library contained a much-thumbed copy of Plutarch's Lives, and a set of Shakespeare in the translation of Eschenburg, with many passages underlined.

The tale of "Coriolanus," as related by Plutarch, is in itself exciting dramatic material (details of this tale have been questioned by historians). Coriolanus, according to Plutarch, was a patrician general of the Romans, a warrior of the utmost bravery and recklessness who, single-

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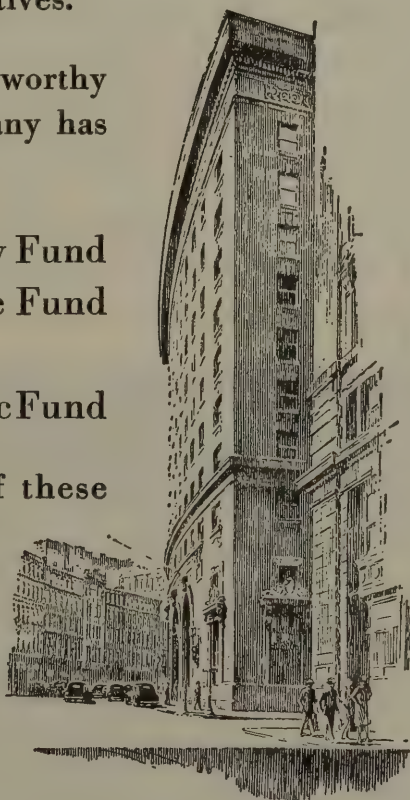
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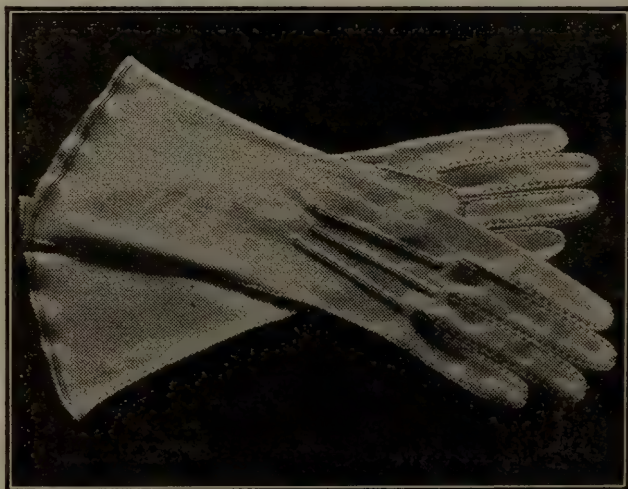
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handed, had led Rome to victory against the neighboring Volscians. Rome was at this time torn by bitter controversy between the patricians and the plebeians, who declared themselves starved and oppressed beyond endurance. Coriolanus, impulsive, overbearing, scorned and openly insulted the populace in terms which roused the general anger, and when the military hero was proposed as consul, the senate was swayed by the popular clamor, and voted his permanent exile from Rome in the year 491 B.C. Swept by feelings of bitterness and desire for revenge, he took refuge with the Volscians, the traditional enemies of the Romans, and made compact with them to lead a campaign against his own people. The fall of Rome seemed imminent, and emissaries were sent from the capital to the Volscian encampment outside the city walls. Coriolanus met every entreaty with absolute rejection. In desperation, a delegation of women went out from the city, led by his mother and his wife. They went to his tent and beseeched him on their knees to spare his own people. The pride and determination of the soldier were at last subdued by the moving words of his mother, who pictured the eternal disgrace which he would certainly inflict upon his own family. Coriolanus yielded and withdrew the forces under his command, thus bringing the anger of the Volscian leaders upon his own head. He was slain by them, according to the version of Shakespeare; according to Collin, he was driven to suicide.



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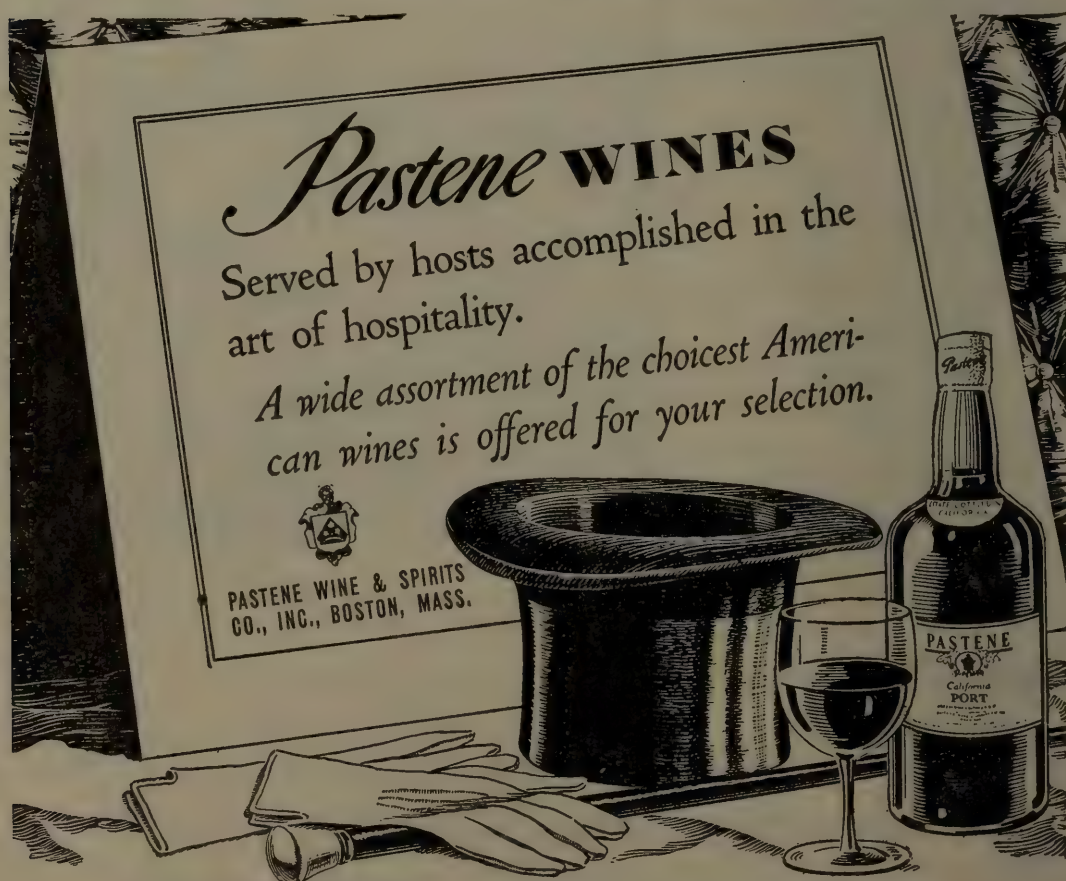


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Collin's treatment differs from Shakespeare's principally in that the action is concentrated into a shorter and more continuous period. Collin begins at the point where Coriolanus, banished from Rome, takes stormy leave of his family and marches furiously from the city. After this first scene, the entire action takes place within the Volscian lines. Shakespeare depicts Coriolanus as a lone and striking figure in the midst of constant crowd movement, spurring his legions to the capture of Corioli, the Volscian capital, or flinging his taunts against the Roman rabble as they threaten to throw him to his death from the Tarpeian rock. The character of Coriolanus is indelibly drawn by Shakespeare in the scornful and succulent oaths which he hurls at his enemies. The mother and wife become immediately human and endearing figures as Shakespeare presents them, and at the end, the nobility and pathos of Volumnia* dominates the scene. Collin, on the other hand, holds Coriolanus as the central and dominating figure throughout. His characters in action are more idealized and formalized, as if in the manner of the Greek tragedians. Fate and avenging furies threaten and at last destroy him. There is a persistence of intense dramatic conflict within the soul of the all-conquering leader. Collin stresses the solemn oath of fealty until death which he has made to the Volscians and which his sense of honor forbids him to break, even

* Collin, strangely enough, transfers the name "Volumnia" from the mother to the wife.



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when he is confronted with the destruction of Rome, of his family, and of himself. The famous scene in which the inner struggle of honor, pride and love reaches its climax seems to be the direct subject of Beethoven's overture. The opening chords, proud, ferocious, implacable, limn Coriolanus in a few bold strokes. The second subject, gentle and melodious, seems to introduce the moving protestations of his mother. The contrasting musical subject of Coriolanus recurs, at first resistant but gradually softening, until at the end there is entire capitulation.

Richard Wagner, describing this music, saw the struggle between mother and son in this same scene as the subject of the overture. He wrote in part: "Beethoven seized for his presentment one unique scene, the most decisive of them all, as though to snatch at its very focus the true, the purely human emotional content of the whole wide-stretching stuff, and transmit it in the most enthralling fashion to the likewise purely human feeling. This is the scene between Coriolanus, his mother, and his wife, in the enemy's camp before the gates of his native city. If, without fear of any error, we may conceive the plastic subject of all the master's symphonic works as representing scenes between man and woman, and if we may find the archetype of all such scenes in genuine Dance itself, whence the Symphony in

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truth derived its musical form: then we here have such a scene before us in utmost possible sublimity and thrillingness of content."

The overstressing of literary concepts and allusions by the explainers of Beethoven has had abundant play in the "Coriolan" overture. But it would be hard to deny that the composer's imagination must have been illuminated by this heroic and kindred subject in the making of one of his noblest works. It is of course not hard to see in Coriolanus the figure of Beethoven himself. The composer must have felt strangely close to the Roman noble, infinitely daring, the arch individualist, the despiser of meanness and ignorance who, taking his own reckless course, yielding to none, at last found himself alone against the world, clad in an armor of implacability which only one power could penetrate — the tenderness of feminine persuasion.

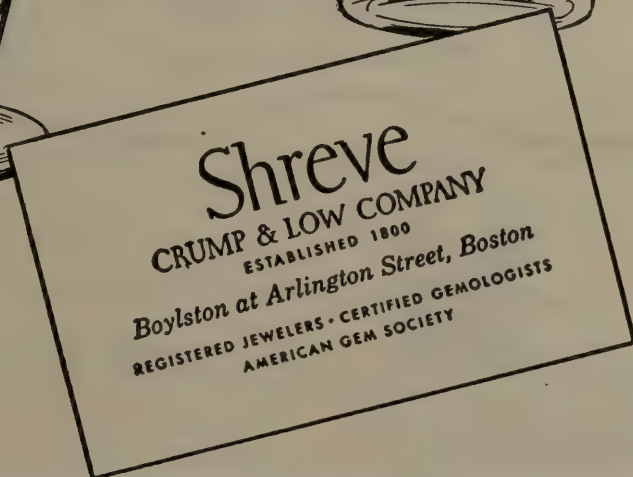
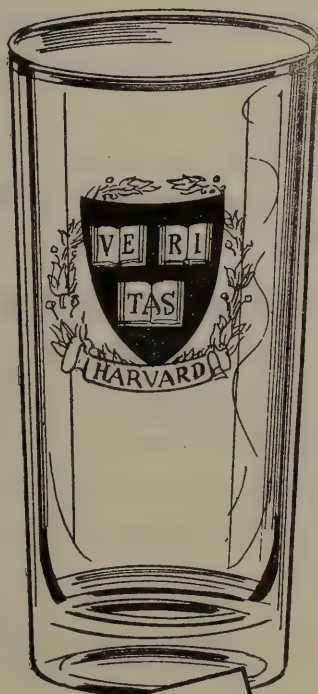
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"THE AGE OF ANXIETY," SYMPHONY No. 2, FOR
PIANO AND ORCHESTRA (after W. H. AUDEN)

By LEONARD BERNSTEIN

Born in Lawrence, Massachusetts, August 25, 1918

Although Leonard Bernstein read W. H. Auden's poem, *The Age of Anxiety; a Baroque Eclogue*,* not long after its appearance, and was moved to musical thoughts, he wrote the actual orchestration in the present year, completed the score through the first set of variations (according to a note in the manuscript) February 9, and the entire score March 20. At the end of the last page he has written: "NYC — first day of spring!"

The orchestration requires two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, glockenspiel, celesta, harp, pianino (small upright piano), various percussion instruments, and strings.

The score is inscribed: "For Serge Koussevitzky — in tribute."

IT was perhaps an accident that the sections of the poem fell into place in a symphonic sequence: introduction and variations, slow movement, scherzo, finale. The composer disavows any planned attempt to translate W. H. Auden's tortured picture in prose and verse of the age which is our own into instrumental music. Yet such he believes was the result, as will be seen in his contribution to this program which follows.

* Published 1946 by Random House, Inc.

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NOTES ON "THE AGE OF ANXIETY"

By LEONARD BERNSTEIN

Auden's fascinating and hair-raising "eclogue" began immediately to affect me lyrically when I first read it in the summer of 1947. From that moment the composition of a symphony based on *The Age of Anxiety* acquired an almost compulsive quality; and I have been writing it steadily since then, in Taos, in Philadelphia, in Richmond, Mass., in Tel-Aviv, in planes, in hotel lobbies, and finally (the week preceding the première) in Boston. The orchestration was made during a month-long tour with the Pittsburgh Symphony.

I imagine that the conception of a symphony with piano solo emerges from the extremely personal identification of myself with the poem. In this sense, the pianist provides an almost autobiographical protagonist, set against an orchestral mirror in which he sees himself, analytically, in the modern ambience. The work is therefore no "concerto," in the virtuosic sense, although I regard Auden's poem as one of the most shattering examples of pure virtuosity in the history of British poetry.

The essential line of the poem (and of the music) is the record



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of our difficult and problematical search for faith. In the end, two of the characters enunciate the recognition of this faith — even a passive submission to it — at the same time revealing an inability to relate to it personally in their daily lives, except through blind acceptance.

No one could be more astonished than I at the extent to which the programmaticism of this work has been carried. I had not planned a “meaningful” work, at least not in the sense of a piece whose meaning relied on details of programmatic implication. I was merely writing a symphony inspired by a poem and following the general form of that poem. Yet, when each section was finished I discovered, upon re-reading, detail after detail of programmatic relation to the poem — details that had “written themselves,” wholly unplanned and unconscious. Since I trust the unconscious implicitly, finding it a sure source of wisdom and the dictator of the condign in artistic matters, I am content to leave these details in the score.

For example, I recently discovered, upon re-examining the “Masque” movement, that it actually strikes four o’clock! Now there is no mention of four o’clock in the poem; there is only the feeling that it is very late at night, that everyone is tired, that the jokes are petering out, and that everyone is valiantly trying to keep them going. So we

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find the music petering out, while the celesta strikes four as naively as day and the percussion instruments cheerfully make a new stab at energetic gaiety. I was pleasantly surprised to find this in the score, since I had not really "written" it. It had simply been put there by some inner sense of theatricality.

If the charge of "theatricality" in a symphonic work is a valid one, I am willing to plead guilty. I have a deep suspicion that every work I write, for whatever medium, is really theater music in some way; and nothing has convinced me more than these new discoveries of the unconscious hand that has been at work all along in *The Age of Anxiety*.

I have divided Auden's six sections into two large parts, each containing three sections played without pause. A brief outline follows:

PART ONE:

(a) *The Prologue* finds four lonely characters, a girl and three men, in a Third Avenue Bar, all of them insecure, and trying, through drink, to detach themselves from their conflicts, or, at best, to resolve them. They are drawn together by this common urge and begin a kind of symposium on the state of man. Musically the *Prologue* is a very short section consisting of a lonely improvisation by two clarinets,

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echotone, and followed by a long descending scale which acts as a bridge into the realm of the unconscious, where most of the poem takes place.

(b) *The Seven Ages.* The life of man is reviewed from the four personal points of view. This is a series of variations which differ from conventional variations in that they do not vary any one common theme. Each variation seizes upon some feature of the preceding one and develops it, introducing, in the course of the development, some counter-feature upon which the next variation seizes. It is a kind of musical fission, which corresponds to the reasonableness and almost didactic quality of the four-fold discussion.

(c) *The Seven Stages.* The variation form continues for another set of seven, in which the characters go on an inner and highly symbolic journey according to a geographical plan leading back to a point of comfort and security. The four try every means, going singly and in pairs, exchanging partners, and always missing the objective. When they awaken from this dream-odyssey, they are closely united through a common experience (and through alcohol), and begin to function as one organism. This set of variations begins to show activity and drive and leads to a hectic, though indecisive, close.

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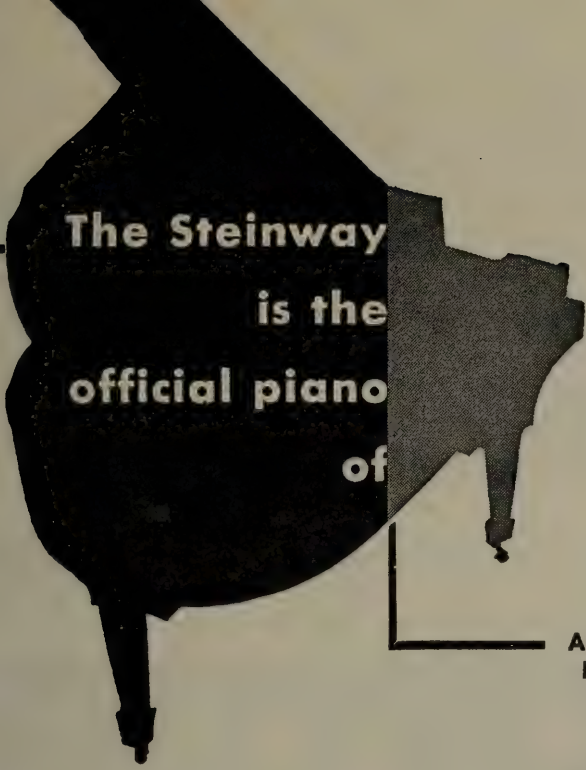
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PART TWO:

(a) *The Dirge* is sung by the four as they sit in a cab en route to the girl's apartment for a nightcap. They mourn the loss of the "colossal Dad," the great leader who can always give the right orders, find the right solution, shoulder the mass responsibility, and satisfy the universal need for a father-symbol. This section employs, in a harmonic way, a twelve-tone-row out of which the main theme evolves. There is a contrasting middle section of almost Brahmsian romanticism, in which can be felt the self-indulgent, or negative, aspect of this strangely pompous lamentation. (I sometimes feel that the most appropriate musical version of the *Dirge* should have been a raucous blues).

(b) *The Masque* finds the group in the girl's apartment, weary, guilty, determined to have a party, each one afraid of spoiling the others' fun by admitting that he should be home in bed. This is a kind of scherzo for piano and percussion alone (including harp, celesta, glockenspiel, and xylophone) in which a kind of fantastic piano-jazz is employed, by turns nervous, sentimental, self-satisfied, vociferous. The party ends in anticlimax, and the dispersal of the actors; in the music the piano protagonist is traumatized by the intervention of the orchestra for four bars of hectic jazz. When the orchestra stops, as abruptly as it began, a *pianino* in the orchestra is continuing the *Masque*, repetitiously and with waning energy, as the *Epilogue* begins. Thus a kind of separation of the self from the guilt

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of escapist living has been effected, and the protagonist is free again to examine what is left beneath the emptiness.

(c) *The Epilogue*. What is left, it turns out, is faith. The trumpet intrudes its statement of "something pure" upon the dying *pianino*: the strings answer in a melancholy reminiscent of the Prologue: again and again the winds reiterate "something pure" against the mounting tension of the strings' loneliness. All at once the strings accept the situation, in a sudden radiant pianissimo, and begin to build, with the rest of the orchestra, to a positive statement of the newly-recognized faith.

Throughout the *Epilogue* the piano-protagonist has taken no part, but has observed it, as one observes such development on a movie-screen, or in another human personality. At the very end he seizes upon it with one eager chord of confirmation, although he has not himself participated in the anxiety-experience leading to this fulfillment. The way is open; but, at the conclusion, is still stretching long before him.



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"TOD UND VERKLÄRUNG" ("DEATH AND TRANSFIGURATION"), TONE POEM, Op. 24

By **RICHARD STRAUSS**

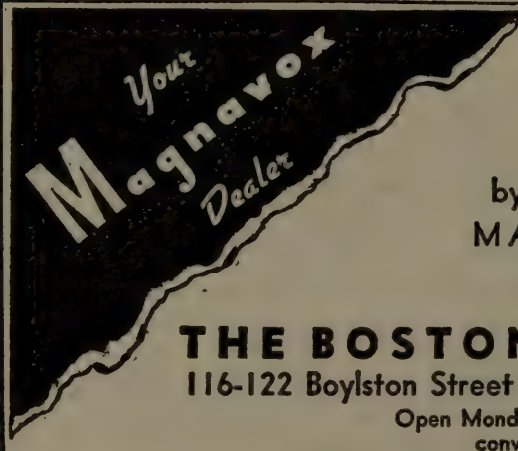
Born at Munich, June 11, 1864

"Tod und Verklärung" was first performed from the manuscript, the composer conducting, at Eisenach, June 21, 1890, when his *"Burleske"* was also first heard. Anton Seidl gave the first American performance with the Philharmonic Society of New York, January 9, 1892. Emil Paur introduced it at the Boston Symphony concerts, February 6, 1897.

The most recent performance in this series was November 22, 1946.


The tone-poem is dedicated to Friedrich Rösch and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, timpani, two harps, gong, strings.

WHEN "Death and Transfiguration" first appeared, an unrhymed poem was printed in the score, giving a more explicit story than Strauss, always reticent about such matters, usually attached to his symphonic poems. The verses were unsigned but were soon discovered to be from the pen of none other than Alexander Ritter, the militant champion of Wagner and Liszt, who had recruited




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the youthful Strauss at Meiningen to the cause of "programme music." The verses, it was found out, were actually written after the music had been composed, and were inserted in the score as it went to the printer. The analyst forthwith questioned the authenticity of the words as a direct guide to the music. But surely Strauss and Ritter must have been too intimately associated at this time not to have a clear understanding.

It was Ritter who had goaded the brilliant young musician to set his back firmly upon symphonies and sonatas, and fly the banner of "*Musik als Ausdruck.*" Assuming that the older man could hardly have done more than help the younger one to find himself, the fact remains that Strauss, embarking upon programme music with the "*Aus Italien*" which he called a "symphonic fantasia," in 1886, made quick and triumphant progress with three symphonic poems: "*Macbeth*," "*Don Juan*," and "*Tod und Verklärung*," all within the space of three years.*

* Strauss wrote of Ritter: "His influence was in the nature of the storm-wind. He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner and Berlioz. My symphonic fantasia, '*Aus Italien*,' is the connecting link between the old and the new methods."

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2. The struggle between life and death begins anew.
3. He sees his life over again. He remembers childhood, youth, and the strivings of manhood after ideals that are still unrealized.
4. From heaven comes to him what he had vainly sought upon earth, "*Welterlösung, Weltverklärung*": "World-redemption, world-transfiguration."

The poem of Alexander Ritter has been paraphrased as follows:

A sick man lies upon his mattress in a poor and squalid garret, lit by the flickering glare of a candle burnt almost to its stump. Exhausted by a desperate fight with death, he has sunk into sleep; no sound breaks the silence of approaching dissolution, save the low, monotonous ticking of a clock on the wall. A plaintive smile from time to time lights up the man's wan features; at life's last limit, dreams are telling him of childhood's golden days.

But death will not long grant its victim sleep and dreams. Dreadfully it plucks at him, and once again begins the strife; desire of life against might of death! A gruesome combat! Neither yet gains the victory;



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the dying man sinks back upon his couch, and silence reigns once more.

Weary with struggling, reft of sleep, in the delirium of fever he sees his life, unrolled before him, stage by stage. First, the dawn of childhood, radiant with pure innocence. Next, the youth who tests and practices his forces for manhood's fight. And then the man in battle for life's greatest prize: to realize a high ideal, and make it all the higher by his act — this the proud aim that shapes his course. Cold and scornful, the world heaps obstacle after obstacle in his path: if he deems the goal at hand, a voice of thunder bids him "Halt" — "Let each hindrance be thy ladder," he thinks. "Higher, ever higher mount!" And so he climbs, and so he urges, breathless with hallowed fire. All that his heart had ever longed for, he seeks it still in death's last sweat — seeks, but never finds it! Though now he sees it more and more plainly; though now it looms before him, he yet can ne'er embrace it wholly, ne'er put the last touch to his endeavor. Then sounds the iron stroke of Death's chill hammer; breaks the earthly shell in twain, enshrouds the eye with the pall of night.

But now from on high come sounds of triumph; what here on

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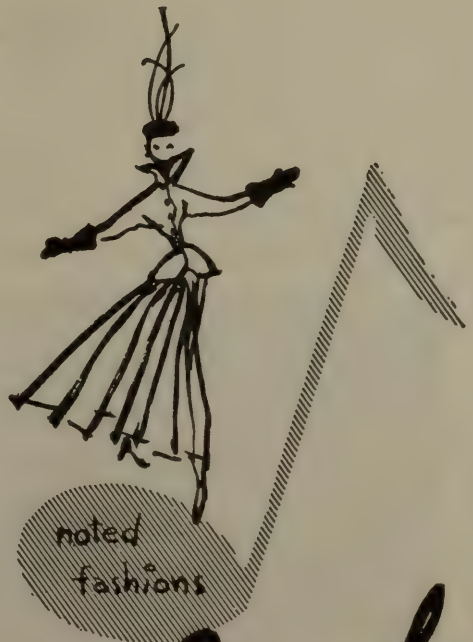
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earth he sought in vain, from heaven it greets him: Deliverance, Transfiguration!



"Death and Transfiguration" had a wide vogue in its early days. Bülow admired it with reservations — "a very important work in spite of sundry poor passages, and also refreshing." Professor Niecks, discussing programme music, considered it "the most musical of all Strauss' programmes." Ernest Newman, in his book of 1908, praised this tone poem as Strauss' nearest approximation to "a perfect fusion of matter and style," truly symphonic in thematic development, showing "quite a Beethovenian unity and breadth of conception." Mauke pointed out that here, if anywhere, Strauss heeded the ways of Liszt, and made his score upon the model of "*Tasso*." The piece, for the benefit of its earlier hearers, was minutely dissected, thematically catalogued bit by bit. Wilhelm Mauke, Strauss' most industrious analyst, wrote a description sixteen pages long, with twenty-one examples in notation. Max Steinitzer disapproved Mauke's "un-Straussian distillations."



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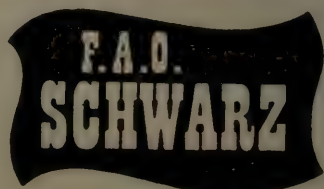
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MUSICAL CRITICISM: ROME, 1779

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The Irish tenor (1762-1826) who became the friend of Mozart and sang the first Basilio in Figaro in Vienna in 1786 was reported an able singer, and is known to have been an engaging raconteur through his Reminiscences of Michael Kelly (edited by Theodore Hook, and published in the year of his death). In the following excerpt are the observations of a lad of sixteen who has found his way from Dublin to Rome for the placing of his voice and the beginning of a career, but who is learning at least as much about Italy's operatic ways, and her people in general.

The Romans assume that they are the most sapient critics in the world; they are certainly the most severe ones: — they have no medium, — all is delight or disgust. If asked whether a performance or a piece has been successful, the answer, if favourable, is, "*è andato al settimo cielo,*" — "it has ascended to the seventh heaven." If it has failed, they say, "*è andato al abbisso del inferno,*" — "it has sunk to the abyss of hell." The severest critics are the Abbés, who sit in the first row of the pit, each armed with a lighted wax taper in one hand, and a book of the opera in the other, and should any poor devil of a singer miss a word, they call out, "*bravo, bestia,*" — "bravo, you beast!"

It is customary for the composer of an opera to preside at the piano-



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forte the first three nights of its performance, and a precious time he has of it in Rome. Should any passage in the music strike the audience as similar to one of another composer, they cry, "*Bravo, il ladro,*" — "bravo, you thief"; or, "*bravo, Paesiello! bravo, Sacchini!*" if they suppose the passage stolen from them, "the curse of God light on him who first put a pen into your hand to write music!" This I heard said, in the Teatro del Altiberti, to the celebrated composer Gazzaniga, who was obliged to sit patiently at the pianoforte to hear the flattering commendation.

Cimarosa, who was their idol as a composer, was once so unfortunate as to make use of a movement in a comic opera, at the Teatro del La Valle, which reminded them of one of his own, in an opera composed by him for the preceding carnival. An Abbé started up, and said, "Bravo, Cimarosa! you are welcome from Naples; by your music of tonight, it is clear you have neither left your trunk behind you, nor your old music; you are an excellent cook in hashing up old dishes!"

Poggi, the most celebrated buffo singer of his day, always dreaded appearing before those stony-hearted critics; however, tempted by a large sum, he accepted an engagement at the Teatro del La Valle. He arrived in Rome some weeks previous to his engagement, hoping to

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make friends, and form a party in his favour; he procured introductions to the most severe and scurrilous, and thinking to find the way to their hearts through their mouths, gave them splendid dinners daily. One of them, an Abbé, he selected from the rest, as his bosom friend and confidant; he fed, clothed, and supplied him with money; he confided to him his terrors at appearing before an audience so fastidious as the Romans. The Abbé assured him, that he had nothing to fear, as *his* opinion was looked up to by the whole bench of critics, and when *he* approved, none dare dissent.

The awful night for poor Poggi at length arrived; his *fidus Achates* took his usual seat, in his little locked-up chair, in the pit. It was agreed between them, that he was to convey to Poggi, by signs, the feeling of the audience towards him; — if they approved, the Abbé was to nod his head; if the contrary, to shake it. — When Poggi had sung his first song, the Abbé nodded, and cried, "*Bravo! bravissimo!*" but in the second act, Poggi became hoarse, and imperfect; the audience

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gave a gentle hiss, which disconcerted the affrighted singer, and made him worse; on this, his *friend* became outrageous, and standing up on his chair, after putting out his wax-light, and closing his book, he looked Poggi in the face, and exclaimed, "Signor Poggi, I am the mouth of truth, and thus declare, that you are decidedly the worst singer that ever appeared in Rome! I also declare, that you ought to be hooted off the stage for your impudence, in imposing on my simple and credulous good nature, as you have done." This produced roars of laughter, and poor Poggi retired, never to appear again, without even exclaiming, "*Et tu, Brute,*" which he might most appropriately have applied to his guardian crony.



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"LA VALSE," CHOREOGRAPHIC POEM

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died at Paris, December 28, 1937

It was in 1920 that Ravel completed "*La Valse*." The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922. The most recent performance in the Friday and Saturday series was November 23, 1945, when Paul Paray conducted.

The orchestration calls for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, castanets, crotales,* tam-tam, glockenspiel, two harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

*Philip Hale supplies this note: "The crotalum (from Greek, *Krotalon*) was a rattle, whether of split reed, pottery, or metal, a sort of castanet. It has also been defined as consisting of two little brass plates or rods, which were shaken in the hand. The word 'crotal' in Irish antiquities was applied to a small globular or pear-shaped bell or rattle. Wotton in his Dictionary of Foreign Musical Terms defines 'crotales' as a species of clapper, usually made of wood. They have been used by Massenet and other composers. For a long and learned description of the 'Krotalon' see F. A. Lampe 'De Cymbalis Veterum' (Utrecht, 1703). As employed by Ravel in 'The Waltz,' the crotales are to be taken as small cymbals a little thicker than those known as antique."

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A CONSIDERABLE part of the music by Ravel has been used for ballet purposes by Diaghileff and others, although it can be positively said only of "*Daphnis et Chloé*" that the composer directly designed his score for Diaghileff's Ballet Russe. "*Daphnis et Chloé*" was not conspicuously successful as a ballet. A certain air of mystery hangs over Ravel's intentions in writing "*La Valse*." Alfredo Casella has stated: "*La Valse* was composed with the thought of a dance production, but Ravel had no exact idea of a choreographic production." Yet Serge Lifar, who was close to Diaghileff, has told more on this subject.* In 1917, five years after the production of "*Daphnis et Chloé*," Diaghileff approached Ravel for another ballet, this time on a subject by the Italian poet Cangiullo. Ravel accepted the offer, but nothing was forthcoming. When he composed "*La Valse*" in 1919-1920 he must have submitted it to Diaghileff, for, if Lifar is correct, the score was rejected by the Russian impresario as unfit for staging. "*La Valse* was the cause of a definite break between Ravel and Diaghileff,"

**Maurice Ravel et le Ballet* by Serge Lifar, "*Homage à Maurice Ravel*," Special Number of *La Revue Musicale*, December, 1938.



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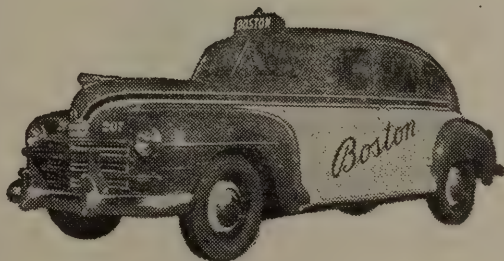
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writes Lifar, and adds that this rupture was never healed; when as late as 1925 Diaghileff extended his hand to Ravel, Ravel refused it. Ravel has said nothing about intending this music for Diaghileff. In his autobiographical sketch (published in the special issue of "*La Revue Musicale*" referred to above), Ravel has only this to say about "*La Valse*": "After *Le Tombeau de Couperin* my health prevented me from composing for a considerable period. I resumed composition to write *La Valse*, *Poème Chorégraphique*, the idea for which first came to me before *La Rapsodie Espagnole*. I conceived this work as a kind of apotheosis of the Viennese waltz, in which there is mingled in my thoughts the impression of a deceptive and fateful vortex. I placed this waltz in the setting of an Imperial palace about 1855. This work, in which my intention was essentially choreographic, has not been staged except at the theatre in Anvers and in ballet performances by Mme. Rubinstein." The indefatigable Ida Rubinstein "visualized" "*La Valse*" in 1928.

Ravel based his "*poème chorégraphique*," upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph



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to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

Misia Sert, who received the dedication, is the painter who designed the scenes for Richard Strauss' Ballet, "The Legend of Joseph," as produced by Diaghilev's *Ballet Russe*.

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous — the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music

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- April 22, Shakespeare's comedy "Merchant of Venice"
- April 23, Matinee & Eve., Shakespeare's "A Midsummer Night's Dream"
- April 29-30, Ben Jonson's hilarious farce "Volpone"
- May 13-14, Wm. Saroyan's Play "Jim Dandy"

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- ★ Tues., April 19, at 2:30, "Hansel and Gretel"
- ★ Sat., April 23, at 2:30, "A Midsummer Night's Dream"
- ★ Sat., April 30, at 2:30, "Heidi"
- ★ Sat., May 14, at 2:30, "Hansel and Gretel"

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that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint of neurotic rapture — 'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despair and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."



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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

PROGRAMS

SERIES A
THURSDAY EVE-
NING, July 28

VIVALDI.....Orchestral Concerto in D minor
STRAUSS....."Death and Transfiguration"
BRAHMS.....Symphony No. 2, in D major
BEETHOVEN.....Overture to "Egmont"
BEETHOVEN.....Piano Concerto No. 4, in G major
(Soloist: Claudio Arrau)
LISZT.....A Faust Symphony
(In commemoration of the 200th Anniversary
of the birth of Goethe)

SATURDAY EVE-
NING, July 30

LEONARD BERNSTEIN, *conducting*

SUNDAY AFTER-
NOON, July 31

SCHUMANN.....Overture to "Manfred"
SCHUMANN.....Symphony No. 4, in D minor
STRAVINSKY....."Le Sacre du Printemps"

SERIES B
THURSDAY EVE-
NING, August 4

TCHAIKOVSKY.....Serenade for String Orchestra
TCHAIKOVSKY.....Violin Concerto
(Soloist: Jascha Heifetz)

SATURDAY EVE-
NING, August 6

TCHAIKOVSKY.....Symphony No. 4, in F minor
ROUSSEL.....Suite in F major
MILHAUD.....Violoncello Concerto No. 2
(Soloist: Gregor Piatigorsky)
MESSIAEN....."L'Ascension"
FRANCK.....Symphony in D minor

SUNDAY, AFTER-
NOON, August 7

ELEAZAR DE CARVALHO, *conducting*

WILLIAM SCHUMAN.....Symphony for Strings
VILLA-LOBOS.....Mandú-Carárá
STRAUSS....."Thus Spake Zarathustra"

SERIES C
THURSDAY EVE-
NING, August 11

LEONARD BERNSTEIN, *conducting*

SCHUBERT.....Symphony No. 4 ("Tragic")
SHOSTAKOVITCH.....Symphony No. 7
HAYDN.....Symphony in G major, No. 88

SATURDAY EVE-
NING, August 13

BRITTEN.....Symphony with Chorus
(First performance)

SUNDAY AFTER-
NOON, August 14

C. P. E. BACH.....Concerto for Orchestra
COPLAND....."Quiet City"
DEBUSSY....."La Mer"
BEETHOVEN.....Symphony No. 5, in C minor

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Twenty-third Program

FRIDAY AFTERNOON, APRIL 22, at 2:30 o'clock

SATURDAY EVENING, APRIL 23, at 8:30 o'clock

BRUCKNER.....Symphony No. 7, in E major
I. Allegro moderato
II. Adagio: Sehr feierlich und langsam
III. Scherzo: Allegro; Trio: Etwas langsamer
IV. Finale: Bewegt, doch nicht schnell

INTERMISSION

WAGNER.....A Siegfried Idyll

WAGNER.....Overture to "Tannhäuser"

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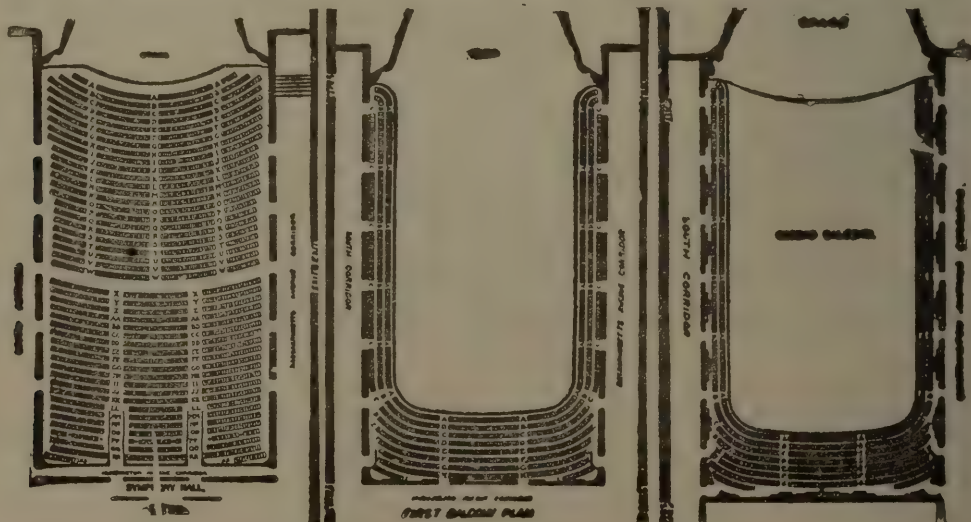
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SIXTY-EIGHTH SEASON, 1948-1949

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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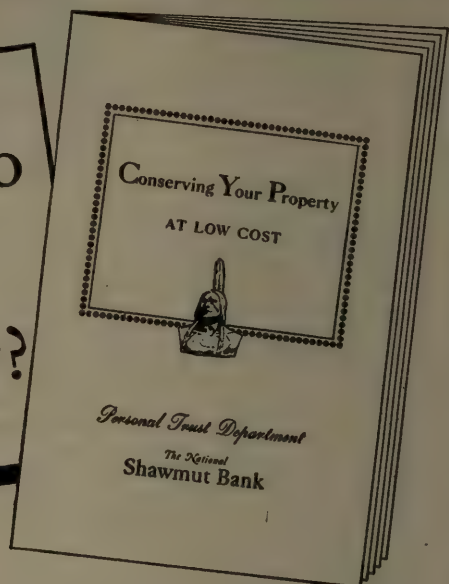
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SYMPHONIANA

Farewells

Too Far

FAREWELLS

NEW YORK, April 16—The week past has held honors on every hand for Serge Koussevitzky, who is approaching the end of his 25th and last season as conductor of the Boston Symphony Orchestra. In Philadelphia, New Brunswick, N. J., Brooklyn and twice in New York, capacity audiences have shown in forceful terms the admiration and affection they have for him as an artist and an individual.

The season's final tour of the orchestra, which ended in Carnegie Hall this afternoon, thus has been for the illustrious music director a combination of triumphal progress and a multiple hail and farewell.

Koussevitzky's first appearance on the stage of Carnegie Hall was the signal for a spontaneous rising of the entire audience. At the end of the concert, as conductor and soloists bowed with chorus and orchestra, the intensity of the ovation increased until Koussevitzky returned alone, and then everybody stood up all over again.

This time he was followed closely by Gertrude Robinson Smith, a New Yorker who used to be chairman of the former Berkshire Symphonic Festival Committee, and a leading supporter of the Boston Symphony.

"I have been chosen to represent your New York public to show the affection in which they hold you both as an artist and a person. We want to say thank you for the pleasure you have given us over 25 years, and we only wish you were beginning another 25. In this little red case you will find a 'tick-tick.' It is engraved, 'To Serge Koussevitzky, 1924-1949.'"

The "tick-tick" was an expensive platinum watch and chain from Cartier's, for which many individual subscribers to the New York series by the orchestra gave \$1 each.

"I have always been happy in coming to New York," replied Koussevitzky, in a voice at first low and heavily breathed after his exertions, but which grew in strength to his ringing last sentence: "I say to you, 'Au revoir.'"

He drew a laugh when he remarked: "I knew that all of you have not liked the new music I have played. But it was necessary to play it, for the good of the art and of the young new artists, the composers. For your support in com-

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FUR SALON
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ing to these concerts, for your interest in hearing this music, new and old, I thank you."

This ceremonial was the last in a series over the week. His career and the nature of the Boston Symphony has been summed, in the Philadelphia Academy of Music, Tuesday. Pres. Huff of the Philadelphia Forum, under whose auspices the orchestra appears in that city, made a glowing speech.

Thursday night in the gymnasium at Rutgers University, Koussevitzky had been given the large and handsome bronze medal of the Rutgers Award. This was the second honor he has received from Rutgers, the first having been an honorary doctorate of music, in 1937. The medal was presented by Dr. Potter of the university trustees, in the absence of Pres. Clothier who, by an ironic circumstance, was in Boston that night.

More eloquence, more sentiment and admiration were proffered in the staid Brooklyn Academy Friday, in a speech by Dr. Adrian Van Sinderen, president of the Brooklyn Academy of Arts and Sciences.

Such tokens of esteem, coming as they do from widely separated communities (except for the river which flows between Manhattan and Brooklyn) is proof positive of the ranks in musical circles occupied by both the Boston conductor and his superlative instrument. But this was not the end. The League of Composers is putting on a dinner for him in the ballroom of the Waldorf Astoria Tuesday, May 10.

For his two last appearances in Carnegie Hall, Koussevitzky has chosen a Beethoven program, consisting of two symphonies, the First, in C major, and the last, in D minor. There is more than meets the eye in Koussevitzky's decision to take his leave with Beethoven's Ninth Symphony. For him this great work, with its choral finale on Schiller's "Ode to Joy," has an especial significance. It represents to him an outpouring of the best in the human spirit. It was not for nothing that he also played this "brotherhood of man" Symphony at Tanglewood in the last tense weeks before the outbreak of the war.

These performances were remarkably well done. The large chorus of 194 voices was drawn from the memberships of the Juilliard School of Music chorus and the Collegiate Chorale, admirably prepared by Robert Shaw. The quartet of soloists were individually able and unusually well balanced. They were Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor,

and James Pease, bass, and they will be heard in the performances of the Ninth Symphony in Boston that will end the local season week after this.

—CYRUS DURGIN, *Boston Globe*

TOO FAR

True, it is hard to see how the advent of the new rival phonograph systems could be considered less than unfortunate. True, the consumer gets it in the neck, pinioned by the *de facto* necessity of acquiring triplicate playing equipment. The situation is a mess of sorts.

But no such mess as the present overbearish trend might indicate. Is recorded music of such ephemeral interest that we collectors desert it in droves at a sign of trouble? Are record sales so very undependable that right now most stores must sacrifice the supposedly eternal classics right and left for big discounts? Has the record war killed off the record buyer?

What kind of absurdity is this! Sensational articles appear claiming that record collectors have ceased buying by the millions, that the business is shot to somewhere for good, that the boom is over and the bust is on. The bears are in full fettle over the land. Pessimists exult. It's a buyer's market.

Don't tell me that any respectable record collector is to be downed by mere mechanical complexity. (Not when so many of us thrive on it, spend our lives making one change after another in the joyful search for perfection!) Don't tell me that improvements, even warring and conflicting, are to be ignored by the disgusted cognoscenti. Don't even suggest that these two new records—both probably superior to the old type in the long run, both undoubtedly more convenient in the use, both saving enormously in space and enough in price to pay for added equipment—are to be side-stepped by any large slice of our bargain-sharp coterie. Not for long.

A mess—but dealers take heart, collectors stand on your musical feet: Mozart is still Mozart. We have all that we had before and more, though the New Life be complex. Wait a few months for your permanent three-speed equipment, if you will, until the technology of three-speed playing is better worked out. But cut the groaning and forget the boycott.

EDWARD TATNALL CANBY
(*Saturday Review of Literature*,
April 9, 1949).

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FRIDAY AFTERNOON, APRIL 22, at 2:30 o'clock

SATURDAY EVENING, APRIL 23, at 8:30 o'clock

- BRUCKNER.....Symphony No. 7, in E major
- I. Allegro moderato
 - II. Adagio: Sehr feierlich und langsam
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SYMPHONY NO. 7 IN E MAJOR

By ANTON BRUCKNER

Born at Ansfelden, in Upper Austria, September 4, 1824;
died at Vienna, October 11, 1896

The Seventh Symphony was composed in the years 1882 and 1883. It had its first performance at the Gewandhaus Concerts in Leipzig, Arthur Nikisch, conductor, December 30, 1884.

The first performance in the United States was at Chicago by the orchestra of Theodore Thomas, July 29, 1886. Mr. Thomas conducted the Symphony in New York at a concert of the Philharmonic Society, November 13, 1886. The first performance in Boston was at a Boston Symphony concert led by Mr. Gericke, February 5, 1887. Dr. Muck conducted the Symphony December 1, 1906; Mr. Fiedler, February 12, 1910, and January 5, 1912; Dr. Muck, January 4, 1913, and November 19, 1915; Dr. Koussevitzky, October 26, 1934, March 6, 1936, and October 20, 1939.

The orchestra required consists of the usual wood winds in two's, in the brass four Wagnerian tubas and one bass tuba, in addition to the customary horns and trumpets.

The score bears the dedication: "To his Majesty, King Ludwig II of Bavaria, in deepest reverence."

THE Seventh Symphony was the direct means of Bruckner's general (and tardy) recognition. For years he had dwelt and taught at Vienna under the shadow of virtual banishment from its concert halls. In this stronghold of anti-Wagnerism there could have been no greater offense than the presence of a symphonist who accepted the tenets of the "music of the future" with immense adoration.



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Bruckner, with his characteristic zeal to which nothing could give pause, composed symphony after symphony, each bolder and more searching than the last.

On December 29, 1884, Hugo Wolf, the intrepid Wagnerian, asked the rhetorical question: "Bruckner? Bruckner? Who is he? Where does he live? What does he do? Such questions are asked by people who regularly attend the concerts in Vienna."

The answer came from Leipzig, where, on the next day, a young enthusiast and ex-pupil of the sixty-year-old Bruckner gave the Seventh Symphony its first performance. The place was the Gewandhaus; the conductor, Arthur Nikisch. It was one of his flaming readings — an unmistakable act of revelation which the audience applauded for fifteen minutes. As Bruckner took his bows, obviously touched by the demonstration, one of the critics was moved to sentiment: "One could see from the trembling of his lips and the sparkling moisture in his eyes how difficult it was for the old gentleman to suppress his deep emotion. His homely but honest countenance beamed with a warm inner happiness such as can appear only on the face of one who is too good-hearted to succumb to bitterness even under the pressure of most disheartening circumstances. Having heard his work and now seeing him in person, we asked ourselves in amazement, 'How is it possible that he could remain so long unknown to us?'"

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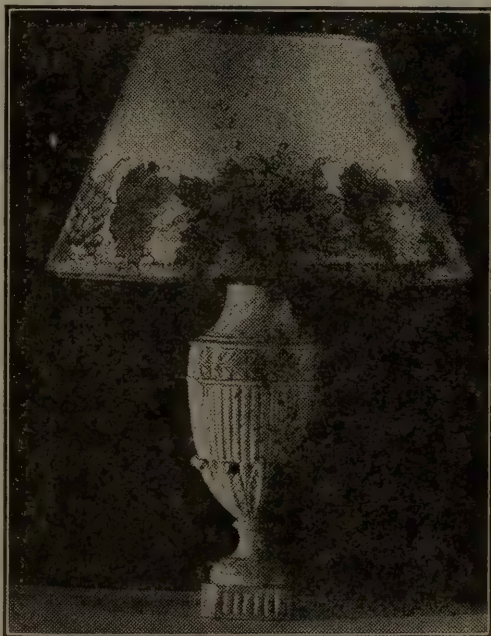
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The symphony of the hitherto almost unknown Bruckner made a quick and triumphant progress. Hermann Levi gave it in Munich (March 10, 1885) and made the remark that this was "the most significant symphonic work since 1827." An obvious dig at Brahms, who had lately made some stir in the world with three symphonies. Karl Muck, another youthful admirer of Bruckner, was the first to carry the symphony into Austria, conducting it at Graz. Even Vienna came to it (a Philharmonic concert led by Richter, March 21, 1886). Bruckner tried to prevent the performance by an injunction, fearing further insults, but the success of the work drowned out the recalcitrant minority. Even Dr. Hanslick was compelled to admit that the composer was "called to the stage four or five times after each section of the symphony," but he held out against the music with the stubbornness of a Beckmesser, finding it "merely bombastic, sickly, and destructive."

On Wagner's death, February 13, 1883, the *Adagio* was at once associated with his memory, although this movement had been completed in October, 1882. The biographers refer to this as the *adagio* of "premonition," and indeed Bruckner welcomed the connection between this poignant movement and the memory of the "great Master."



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He wrote to Felix Mottl about a coming performance in Karlsruhe, in 1885, mentioning in connection with the *adagio*: "Funeral music for tubas and horns" and "Please take a very slow and solemn tempo. At the close in the dirge (in memory of the death of the Master), think of our Ideal! — Kindly do not forget the *fff* at the end of the Dirge."

Philip Hale adapted the following analysis from the notes of Johannes Reichert, prepared for concerts of the Royal Orchestra in Dresden:

First movement: *Allegro moderato*, E major, 2-2. The first theme is announced by horn and violoncellos against the violins, tremolo, and clarinets, violas, and violoncellos add a subsidiary theme. The chief theme appears in a richer orchestral dress. There is a crescendo based on the subsidiary theme, and the whole orchestra enters, but there is quickly a *diminuendo*, and the mood becomes more nervous, more uncertain. The second theme, one of complaint, is given to oboe and clarinet, with horns and trumpet in the accompaniment. This theme with its peculiar instrumentation and its changing tonality is in marked opposition to the first. This second chief theme is developed at length. (The first assumes greater importance later.) In this development there are evidences in the manner of leading the voices of Bruckner's partiality for the organ. The mood becomes more restful, although the theme of complaint is not silent, but soon appears, inverted, in the violins. It may here be said that Bruckner delighted in this manner of varying a theme. A mighty *crescendo* is based on a phrase of this inverted theme over an organ-point,



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F-sharp, but instead of the arrival of the expected climax a theme of somewhat mournful character is given to wood wind instruments with counterpoint in the strings. The rhythm of this counterpoint is maintained in the final section of the exposition part. An episode for the brass follows. There is soon a calmer mood, and gentle horn and clarinet tones mingle with the voices of the strings.

The free fantasia begins with an inversion of the first theme (clarinet). The rhythm of the characteristic counterpoint just mentioned appears, but a solemn, religious mood is soon established (trombones, *pp*). The second chief theme appears in its inverted form, also the "contrapuntal figure." The mood is now one of doubt and perplexity, but the decisive, inexorable first theme enters, inverted, C minor, in the full orchestra, *ff*, and with canonic imitation.

The beginning of the third, or recapitulation, part of the movement is quietly worked. The first theme appears *piano* (violoncellos and horn); there is an inversion of the theme for violins and flute, and there is canonic imitation for oboe and trumpet. As in the first part, the subsidiary leads to the second chief theme, which is now in E minor and is given to the clarinet. There is an end to the delicate instrumentation. There is a great crescendo, which ends in an inversion of the second chief theme, *ff*, for full orchestra. Other crescendos follow, one with the second theme to an episode of choral character, others based on the "contrapuntal figure." The great climax comes in the elaborate coda, which is built on a long organ-point on the bass E, with the first subsidiary theme and with the first chief theme, which now has its true and heroic character.

Second movement: *Adagio, sehr feierlich und langsam*. (in a very solemn and slow manner), C-sharp minor, 4-4. This movement is thought by many to be

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Bruckner's masterpiece and monument. It undoubtedly established his fame when there were few to recognize his irregular genius. The *Adagio* was played in cities of Germany in memory of the composer shortly after his death, as at the Philharmonic Concert, Berlin, led by Mr. Nikisch, October 26, 1896.

In this movement, as in the Finale, Bruckner introduced the Bayreuth tubas, to gain effects of peculiar solemnity and also, no doubt, to pay homage to the master whom he loved and venerated.

The chief melody of the *Adagio* is given to the lower strings and tubas, and is answered by all the strings.

There is a passage of stormy lamentation, and then consolation comes in a melody for violins (*moderato*, F-sharp major, 3-4). This theme is developed, chiefly by the strings. Then there is a return to the first and solemn theme, with wood wind instruments and strings in alternation. There is a great *crescendo* with bold modulations until the entrance, C major, of the chief theme (second violins, supported by horn, oboes, and clarinets), which is soon followed by a variant of the answer to this theme. The answer soon appears in E-flat major and in its original form, and is maintained for a long time (G major). There is a modulation to A-flat major, and the cantilena is repeated. After the entrance again of the chief melody and the restoration of the original tonality there is a *crescendo* of great and imposing force. This is over, and the tubas chant the answer to the chief theme and after an interlude for strings the chief theme itself, C-sharp major. The horns take up the cantilena, and the last chord, C-sharp major, dies away in brass instruments to a pizzicato of the strings.

Third movement: *Scherzo: Sehr schnell* (very fast), A minor, 3-4. This *scherzo* is based chiefly on two themes, — the first for trumpet (*piano*), then clarinet, with

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a figure for strings; the second, a wild and raging one. This section ends after a great crescendo. Drum beats lead to the Trio, F-major, *Etwas langsamer* (somewhat slower), with an expressive melody for strings. The theme of this trio is made at first out of an inversion of the scherzo theme, but the Trio is in all respects in marked contrast to the *Scherzo*, which after the Trio is repeated.

Finale: Bewegt, doch nicht schnell (with movement, but not fast), E major, 2-2. The first theme, given to the violins, has a certain resemblance, as far as intervals are concerned, to the chief theme of the first movement, but it is joyous rather than impressive. Flutes and clarinets enter at times, and horn tones also enter and lead to the second theme, which has the character of a choral, with an accompanying pizzicato bass. The tubas are then heard in solemn chords. A new theme of a dreamy nature follows (strings), and then at the beginning of the free fantasia an orchestral storm breaks loose. This dies away, and a theme appears which is derived from the first and main motive, which in turn enters, inverted, and with a pizzicato bass. The choral theme is also inverted, but it gives way to the chief motive, which is developed and leads to another tempestuous burst, ended suddenly with a pause for the whole orchestra. The repetition section brings back the themes in inverted order. The second chief theme is heard in C major. After a time there is a crescendo built on passages of this motive, which leads to a powerful episode in B major, with a theme in the bass derived from the chief motive. This motive is given to violins and clarinets, and there are contrapuntal imitations. The choral theme, appearing at the end of the free fantasia, is heard no more. The first chief theme dominates to the end. There is an imposing coda.



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ENTR'ACTE
THE STRANGE CASE OF ANTON BRUCKNER
By GEORGE H. L. SMITH

(Program Editor of the Cleveland Orchestra)

THE MUSIC of Anton Bruckner never fails in the concert hall, nor does it succeed. The hearer is often misled by his own excitement and the applause of the audience. He must not make the mistake of taking these trappings of success for the real thing. There will always be a self-appointed Mephistopheles, a veritable spirit of denial, lurking in the lobby, ready to explain the facts of the case. The performance was not a success. Of course this was to be expected. Bruckner performances never are. This is sad but true. The applause was artfully cultivated by small groups of fanatics, but it did not represent the real feelings of the audience. It is too bad. In spite of good moments, the music is repetitious, and much too long. Bruckner's works are always too long, even the short ones. Please don't show your naïveté by admitting that you enjoyed such music! You don't have to believe me, my dear friend. Wait till you talk to the musicians! Wait till you read the papers!

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confused mass of prejudices that have grown up around Bruckner's music since the late nineteenth century when most of them were planted by a determined opposition. The music has proved strong enough to survive this artificial restraint, but certain weaknesses and many problems of performance have hampered the production of the music in English-speaking countries, and although there is a full literature about Bruckner and his music in German, there is surprisingly little to be read in English.

The many books in German and the frequent performances in Austrian and German cities gradually established an enlightened critical attitude toward Bruckner which has yet to arise in this country. The nine symphonies, the choral works and the Quintet for Strings form a part of the standard repertory in Vienna and other Central European cities, but even the most fortunate orchestral cities of the United States hear these works only at long intervals, if at all. More performances are needed, and they are difficult to achieve not only because of the unfriendly attitude of prejudice suggested above, but because of the length and difficulty, the need for the troublesome Wagner tubas in several of the symphonies, and of substantial choruses and solo singers in the choral works. Fresh and more illuminating

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critical writing will do much to dispel the false conceptions that surround this music and to create a growing demand for its performance.

The Bruckner Society of America has tried to foster such a development. It must be credited with some success, although its efforts and publications smack too much of special pleading, too little of honest, dispassionate appraisal. The time has come to clear the air. The music must be listened to for the pleasure and the inspiration it can give. Its weaknesses must be understood and accepted with friendly indulgence, as they are in a hundred lesser composers, in one's friends, and in most experiences of living, artistic and otherwise. A friend may be no less treasurable because of his weaknesses, which often contribute to an endearing character.

Believe me, Bruckner is worth all the little indulgences he may require! Few composers have so much to give the willing listener. Few can be counted upon so consistently to break down the prosaic doors of troublesome reality and to open up for us the realm of the spirit.

And the doors do open—whenever a performance is sufficiently mettlesome! My own experience has belied the tradition of failure, case by case. Every performance has been a signal triumph for Bruck-

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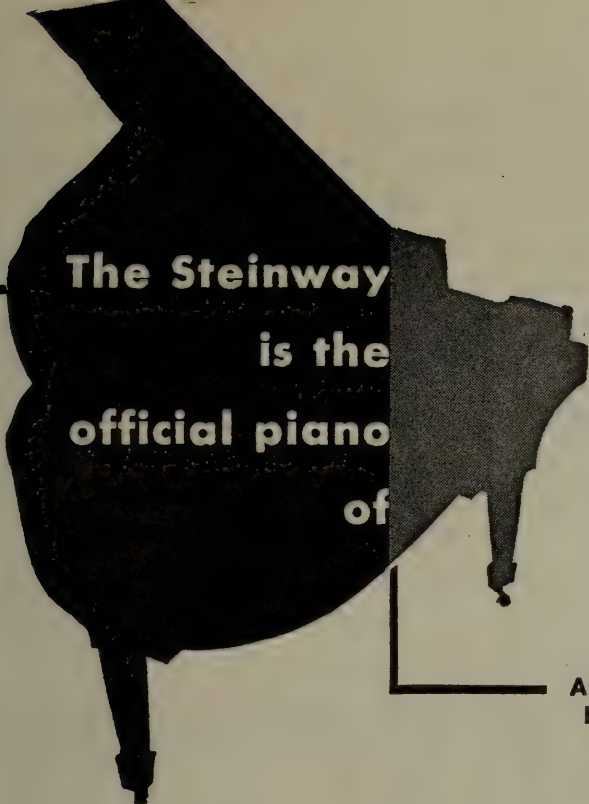
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ner. There has been warm applause of ovationary proportions, solid enthusiasm throughout the house, heart-warming triumph for composer and orchestra. The failure has taken place in the lobby, in the press, and, consequently, in the minds of those concert-goers who base their judgments and memories on other people's opinions.

The average concert-goer, that stalwart and unsung lover of music, catholic in his tastes, wise in his experience of much listening, eager for the rich understanding of life that only the greatest art can give, knows that with him Bruckner is always a success. He hears an easily understandable musical speech in a great, established, musical language. He is stirred by an unmistakable communication of genius, by the superb melodies, the expressive harmonies and rich contrapuntal textures, the majestic and sonorous orchestration. He cannot escape the exalted simplicity of a modest and noble mind seeking the heights of the human spirit. He is hardly concerned with the formal weaknesses for which the opposition is straining its ears, Beckmesser's chalk in hand.

Is length a drawback to so happy a lover of music? He has entered a world more real and more enchanted than his too daily round. He is not eager to leave it. Schubert has held him in such a mood with his C major Symphony, Bach with his Mass and Passions; Mahler has offered him similar delights. The world of opera is full of them.

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THE SILENT SYMPHONY

By ERNEST NEWMAN

(The *Sunday Times*, London, February 6-13, 1949)

ONE or two readers with long memories may recall that many years ago I contributed to *The Sunday Times* a brief biography and critical study of a great but quite unknown composer named Krzsmaly. I pleaded his claim to recognition so eloquently, especially in connection with a string quartet of his, that I received from one of the more advanced thinkers at Broadcasting House an inquiry as to where the score of that revolutionary work could be obtained. I now grieve to have to announce the death of this great composer. The sad news reached me, by secret channels, some three weeks ago, when I was absorbed as usual in my morning devotions at the centre shrine of the Monte Carlo Casino; and the shock was so great that I had no heart to attend the evening rites that day.

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Since my return to England I have been searching for that old article of mine, in order at least to give my readers a few authentic details of Krzsmaly's career. But I can't find it, and I hesitate to write his biography afresh now for fear that if it should differ to any great extent from that of fifteen years or so ago, as it conceivably might, a few uncharitable persons might accuse me of drawing upon my imagination for my facts. All I can be sure of just now is that Krzsmaly, as his music so abundantly shows, had the good fortune to be free of any definitely national taint. His father, of Middle East origin, had had a distinguished career as commander of a submarine in the Swiss navy, while his mother came from one of the most ancient of Viennese families, the von und zu Dirnen. Further back there were international complications in his heredity into which I cannot enter in detail now. His pedigree is a matter to which I attach great importance, as I have always held that the best results in music can come only from the crossing of breeds: Grieg, for instance, was half Scotch, Beethoven was half Flemish, Johann Strauss was half Spanish, and Bruckner was half-witted.

In the years following the first World War, when musical geniuses



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who made Bach and Beethoven and Wagner look like ten cents were being discovered every month, there was great competition among our musical journalists for the honour of having been "the first in this country to write about So-and-So." No one, I think, will dispute my claim to have been not only the first but the only critic to discover Krzsmaly. To me alone he showed, with me alone he discussed, his unpublished and unperformed masterpieces. I may even claim, without any lapse from modesty, to have been partly instrumental in setting him on the path, till then untrodden, that was to bring him at last to his greatest achievement, the Silent Symphony.

It came about in this way. In the 1920's there used to be much talk among composers and critics about the need for a new music that would be free of the elephantiasis, as it was called, of those German masters whom the world, in its besotted ignorance, had till then mistakenly regarded as great. "Too many notes!" was the cry, "too spread-out forms! too much padding!" Krzsmaly had long been working in solitude and secrecy along the new lines of compression and restraint, when one day he lighted on an article of mine on Mossolov's "Music of Machines" and Honegger's "Pacific 231." The purpose of

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these works, I pointed out, was to rescue music from the tyranny of ideas and bring it back to its first and true function of being sound pure and simple. The two gifted composers I have mentioned had gone some distance in that direction, but not far enough. They had imitated to perfection the noises of the machines in a factory, a railway engine getting up steam, the grinding of brakes, and so on. But they had made one fatal mistake — they had timorously approached the great modern problem of noise *via* music, of which there was still too much in their scores. The logical conclusion of it all, I argued, would be a sound-complex in which the noises would be left in and the music left out.

It was left to Krzsmaly's inexorably logical mind to draw the right conclusion, of which even I had not dreamed. If the fewer notes a work has the better, he argued, then obviously the perfect work will be one with no notes at all. He was influenced to some extent in this opinion by some lines he had come across in the great Turkish poet Ushabei Bhêbé: I will not quote them in the original, but a rough English equivalent would be Keats's "Heard melodies are sweet, but those unheard are sweeter." In a flash Krzsmaly saw to the end of his problem: "If," I remember him asking me one day in his quaint



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English, the fire of the born mystic blazing in his beautiful eyes — one pupil, by the way, was noticeably larger than the other — “if nobody hear the dam things, why for I go to trouble of write them?”

So he devoted the final years of his life to the working out of his magnum opus, the manuscript of which lies open before me as I write — the Silent Symphony, some notion of which I will try to convey to the reader. I earnestly commend it to the notice of the B.B.C.; it would make an ideal opening for the next great development, now a little overdue, at Broadcasting House, the Fourth Program.

I have already described some of the influences that contributed to the making of that masterpiece, the crowning achievement of Krzsmaly's last years, the Silent Symphony. Underlying them all was the principle insisted on by all the best composers and critics of the nineteen-twenties, that there were too many notes in the classics; Bach, for example, positively spawned semiquavers. But it took a genius like Krzsmaly to draw the logical conclusion from it all — that if, *ex hypothesi*, a wineglassful of notes is better than a bucketful, then the wineglassful must yield the palm to the thimbleful, and so, carrying the process of compression to its logical end, the ideal number of notes in a piece of modern music must be no notes at all.

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It was the metaphysician and the mystic in Krzsmaly that drove him on inexorably to this dazzling conclusion. Always he was in quest of the noumenon behind phenomena. I first became fully aware of this metaphysical-mystic strain in him when he began to collect holes, claiming that these were the true ultimate realities of space. What, he asked me one day, is a door or a window but the clumsy materialisation of a hole? The mind emancipated from the illusions of the empirical, he contended, ought to be able to conceive the size and shape and quality of a hole without the help of the customary material rounding it. What threw him into a mystical ecstasy was the concept of the hole *per se*, the *Loch an sich*, as Kant would have expressed it. In his later years Krzsmaly collected holes as simpler-minded people collect stamps or netsuké, and he was never happier than when showing his collection to distinguished visitors; he was particularly proud of a hole, acquired at great expense, that was once in a sock of Mr. Gladstone's.

I could not always follow him in these daring metaphysical-mystical flights; but I am proud to think I contributed something to his theory of the quintessential abstract in art by bringing to his notice striking instances of the kind that cropped up in my own experience. I remember showing him one day a newspaper cutting that was entirely blank except for two small half-circles at the top. There wasn't a man of any culture in this country, I assured him, who would not recognize this at once as a quintessential portrait of Mr. George Robey. The eyebrows, I said, were the Robey noumenon, Robey *an sich*; a bare suggestion of these was enough, our imagination doing

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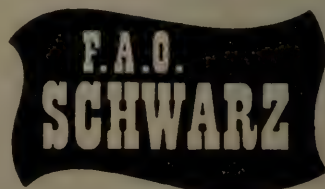
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the rest. Krzsmaly was greatly impressed by this triumph of abstraction in one of the visual arts. But his superb logical faculty at once carried the problem a stage further — why should not the art of abstraction go beyond even this, conjuring up Mr. Robey for us without even the trifling lapse into the representational implied in the semicircles?

I had to confess that I could not at the moment see how anything of this sort could be done in music. But Krzsmaly's powerful brain never ceased to work at that problem, and one day, quite accidentally, I put him on the right path. I had been telling him of a famous English cat that by slow stages rid itself of materiality till nothing remained of it but a grin. (Krzsmaly was ultimately able to add that grin to his collection of famous holes.) At last he saw the light; he would create a new species of music that would be to all previous music what the immaterial grin was to the material cat, a music which would scrap entirely the crude apparatus of sound and consist wholly of rests.

So, bit by painful bit, the Silent Symphony came into being. (After all, he remarked jocularly to me one day, are not the rests the best part of many a modern work?) But it cost him fifteen years of hard thinking to perfect the new genre. His problem was a triple one. First of all he had to create a new type of melody composed entirely of rests crystallizing into exquisite designs. (Keats, I am sure, would have agreed with me that these silent melodies of Krzsmaly's are the sweetest ever unheard.) Next he had to elaborate a harmony of rests, based on the subtle natural differences between the consonances and dissonances of silence — diatonic rest-harmonies, chromatic, en-



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harmonic, and all the rest of it: he was even working at a theory and practice of atonal rests when he died.

Last of all, and this was his greatest triumph, came an amazing counterpoint of rests. Only the photographic reproduction of a full page of the Silent Symphony, for which my Editor churlishly refuses me a whole page of today's issue of *The Sunday Times*, could give the reader an idea of the ingenuity of this counterpoint, which makes the art of the old Netherlands look like nursery stuff. Imagine the technical difficulties of imitation, inversion, augmentation, diminution, stretto, fugue, mirror fugue, canon, crab canon, lobster canon (this last ingenious device is Krzsmaly's own invention), and so on, when transferred from the too easy sphere of material sound to the immaterial world of silence!

And now, I ask again, what are the B.B.C. going to do about it? Failing them, I look to the gramophone companies, and failing them, to the Arts Council. The problem, of course, will be to find a conductor who can get to the heart of the Silent Symphony and an orchestra that can be trusted to count accurately through the soundless mazes of it.



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By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

"A Siegfried Idyll" was composed in November, 1870, and first performed at Tribschen on December 25 of that year.

The most recent performance at the Boston Symphony concerts was March 21, 1947, Bruno Walter conducting.

It is scored for a small orchestra: flute, oboe, two clarinets, bassoon, trumpet, two horns and strings.

THE "Siegfried Idyll," a birthday gift to Cosima from Wagner in the first year of their marriage, was performed as a surprise to her on Christmas day in the Wagners' villa on Lake Lucerne, at half-past seven in the morning. There were elaborate secret preparations — the copying of the parts, the engaging of musicians from Zürich, rehearsals in the foyer of the old theatre and at the Hotel du Lac in Lucerne. Christmas morning at Tribschen the musicians tuned in the kitchen, and assembled quietly on the stairs. There were fifteen players, Hans Richter taking both viola and trumpet, having practiced in seclusion upon the latter unaccustomed instrument. Wagner conducted

(Continued on page 1219)



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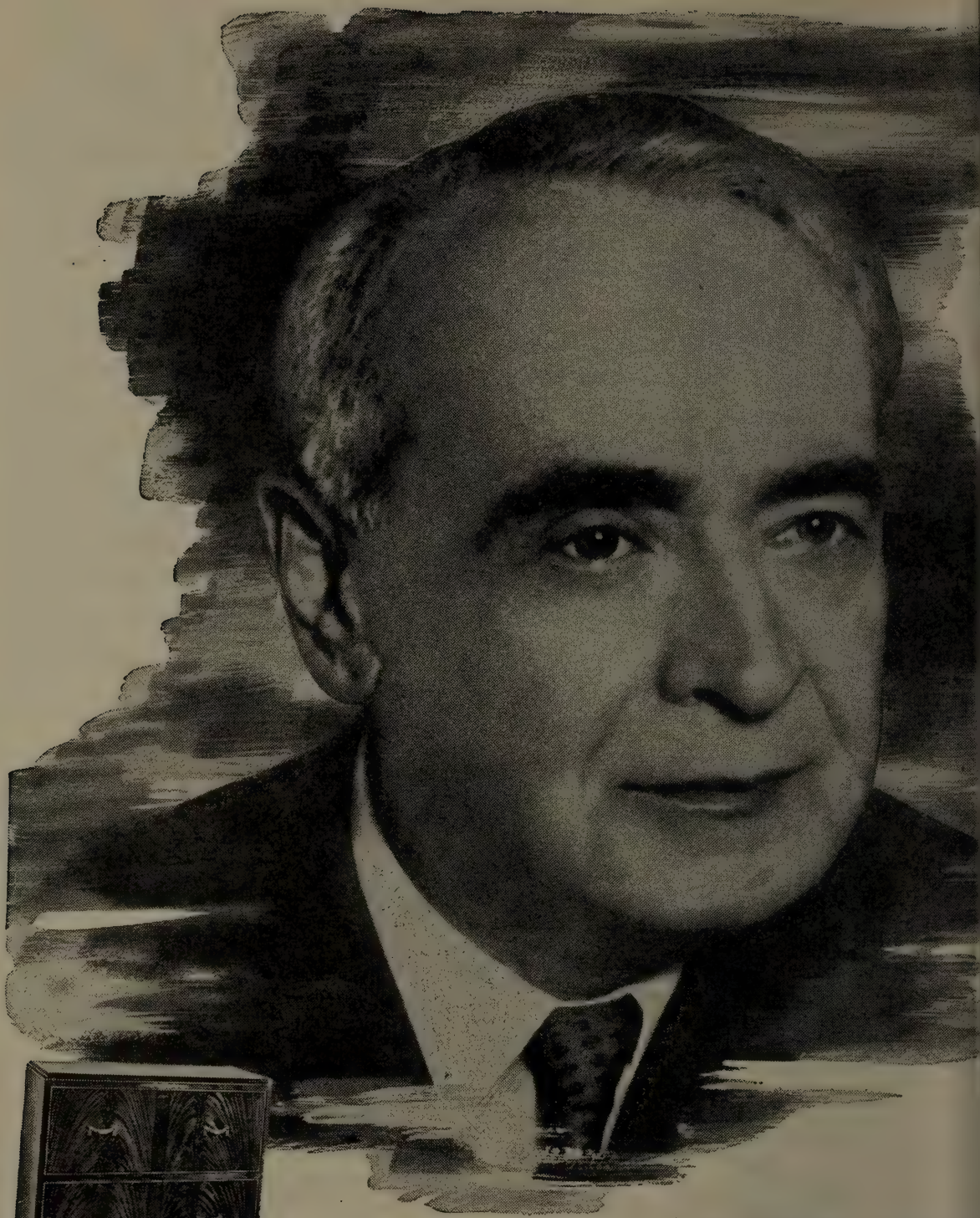
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The scroll will include not only the 3,300 honored names of those who have already enrolled, but *in addition* the names of all who may take the opportunity between now and May 2nd to participate in this fitting tribute to our great Conductor. In the scroll reference will also be made to contributions that have come to us through our radio listeners.

I have been asked by the Trustees to express their deep gratitude to all who enroll in our Society during this Anniversary Year.

EDWARD A. TAFT

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from the top of the stairs what turned out to be, in the testimony of Richter, a faultless performance.

"A Siegfried Idyll" is far more than an occasional piece of music, a passing incident of Wagner's family life at Tribschen. It could well be called the unflawed reflection of the first moment of deep serenity and felicity in the constantly unsettled life of the composer.

The cradle folk-song, "*Schlaf, mein Kind, schlaf ein*," the only theme in the Idyll which does not also occur in the Third Act of "Siegfried," of course implicates the namesake of the Norse hero, the son of Richard and Cosima. Their "Fidi" as they fondly called him, was eighteen months old when the Idyll was written. It was not less an expression of the peace of soul that Wagner had found at Tribschen, their idyllic island perfectly insulated by the blue waters of Lake Lucerne from the pressing creditors, the prying visitors, the enemies at court and gossip mongers from which the pair had taken precipitate flight at Munich. Tribschen was the "*Asyl*," at last, where Wagner could give himself to the creation of scores without fear of sudden stress and disruption. A "*Tribschener Idyll*" was Wagner's first title for the work.

But in a deeper sense, Cosima is the true center of the Idyll. It was her love which brought his content, and the themes of the Idyll, deriving from the love scene of Siegfried and Brünnhilde, had their

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inner source in the first union of Richard and Cosima.* When Wagner at Tribschen played her excerpts from the Third Act of "Siegfried," which had just come into being, so writes du Moulin-Eckart, in his life of Cosima, "she felt as though she must faint for mingled pain and bliss. Then did she realize the object and duty of her life at Tribschen. But he rose and pointed to her portrait, saying that 'this was what he beheld as he had written it all; life still remained upon the heights.' . . . She really felt that this third act of Siegfried was intimately bound up with her, and with her whole being; for the Master was now drawing upon the themes which had come into being during that period at Starnberg when she had come to him. At the time they had intended them for quartets and trios, but now they found their true application, for they formed the setting of Brünnhilde's song: '*Ewig war ich, ewig bin ich.*' And in this is revealed a wondrous mystery of love and creation." This song found its way into the "Siegfried Idyll" as its principal theme.

Liszt, receiving the score from his son-in-law, aptly called it "that wondrous hymn in praise of domestic sentiment," and indeed, the

* Associating each of Wagner's heroines with one of the women who profoundly influenced his emotional development, Paul Bekker identifies Cosima von Bülow with Brünnhilde—not the Valkyrie of the earlier drama, but the very different Brünnhilde whom Siegfried aroused to a great and human passion. "She was an experience Wagner had to live through before he could express in music the love-story of Brünnhilde and Siegfried, the awakening of Woman by Man."

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Idyll was in spirit a true forerunner of the *Symphonia Domestica*. When, in 1878, Wagner felt that the time had come to release the score to the world in publication, Cosima was deeply distressed. "The Idyll is going off today," she wrote in her diary. "My secret treasure is becoming common property; may the joy it will give mankind be commensurate with the sacrifice that I am making." Indeed, the Idyll was never intended for public knowledge but for the intimacy of the family circle. Ernest Newman points out in an article in the *London Sunday Times* that Wagner allowed it to be published with great reluctance and "under financial duress."

In this same article Mr. Newman makes some conjectures about the quartet which Wagner sketched for Cosima at Starnberg in the summer of 1864, the time of their secret union when Cosima was still the wife of Von Bülow. The main theme of the quartet is known to have become the main theme of the Idyll. Mr. Newman decides that the second theme in the Idyll, which in the opera *Brünnhilde* sings to the words "*O Siegfried, Herrlicher, Hort der Welt!*" had also its origin in the quartet. "I lack the space here," he writes, "to go into all the technical details that warrant this supposition — the fact, for instance, that the two melodies have obviously been framed to go with each other in invertible counterpoint, a feature which has no relevance to the opera, but would be vital in the quartet. Here I can only point out that this discovery of the pre-history of the two themes explains at last several things that have always been a bit of a puzzle in the third act of the opera, such as the sudden change of Wagner's procedure from the close motive-working of the preceding (and following) pages to an expansive lyrical style, and the frequently bad 'declamation' of this section, the words being sometimes pulled out of shape in a quite un-

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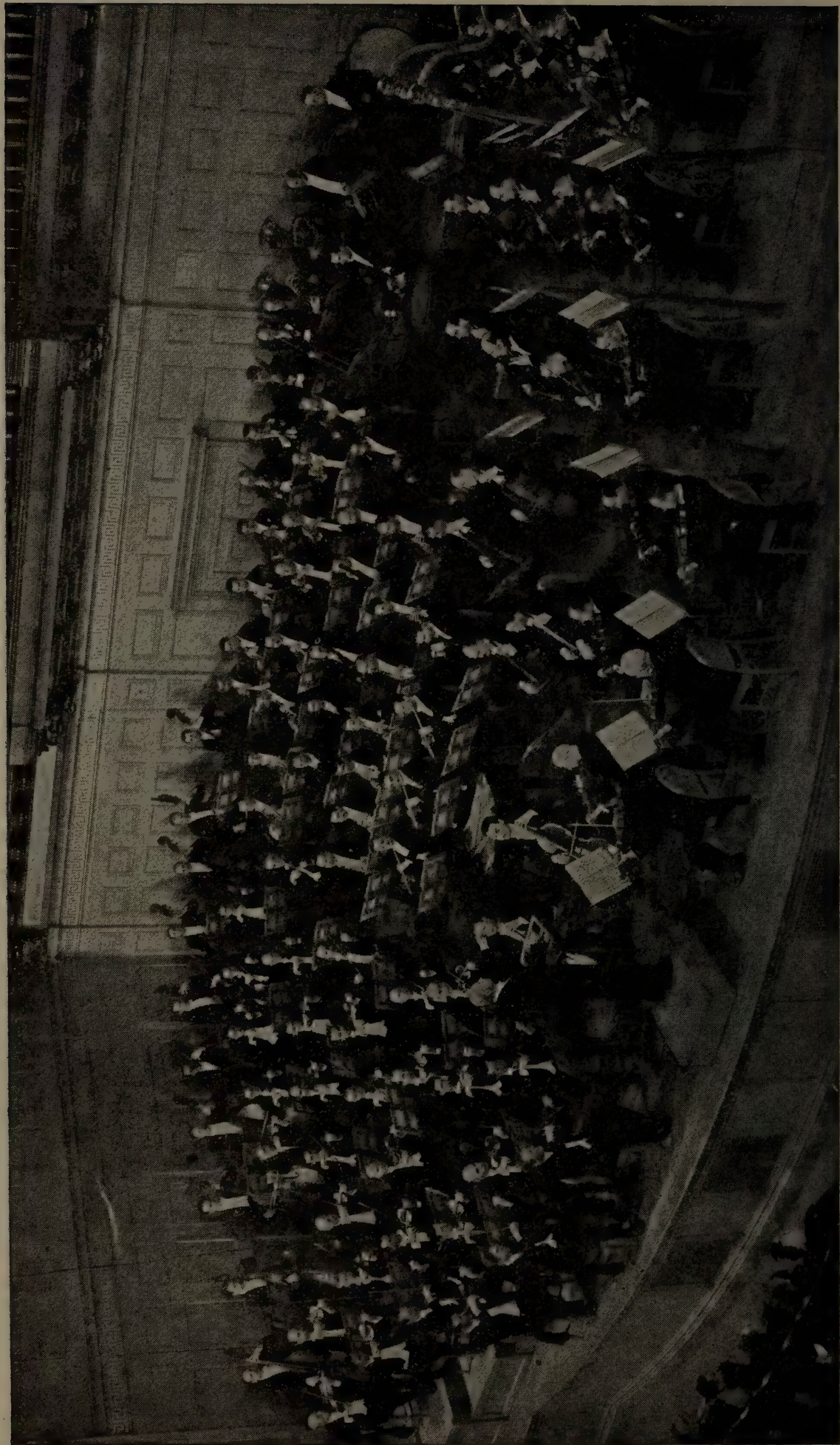
- ★ Tues., April 19, at 2:30, "Hansel and Gretel"
- ★ Sat., April 23, at 2:30, "A Midsummer Night's Dream"
- ★ Sat., April 30, at 2:30, "Heidi"
- ★ Sat., May 14, at 2:30, "Hansel and Gretel"

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Wagnerian way to make them fit melodies that have not run out of them but have been superimposed on them."

Mr. Newman is disturbed by the fact that the lullaby itself antedated Wagner's son Siegfried. The little "quasi folk tune," the use of which in the Idyll he calls "a curious and inexplicable piece of spatchcocking," was written in the "Brown Book," an intimate journal which Wagner intended for Cosima alone, on the last day of 1868. He remarks that this cradle song "has therefore little basic connection with the accredited hero of the Idyll, the baby Siegfried, who was not born. . . . The heroine of it was little Eva, who was nearly two years old at that time." This would seem to be taking due glory from the eagerly anticipated Siegfried, destined to be born five months later—June 5, 1869. Nothing would be more natural than that the Idyll itself, a poem of domestic felicity stemming from tender thoughts of Cosima, should have taken precisely the course it did. Such a cradle song would be part of it. Just as Wagner named his first-born son after a hero long associated with his creative career, in writing the Idyll he would have readily linked the child Siegfried, then the center of delighted attention by both parents, with every fond association of Tribschen."



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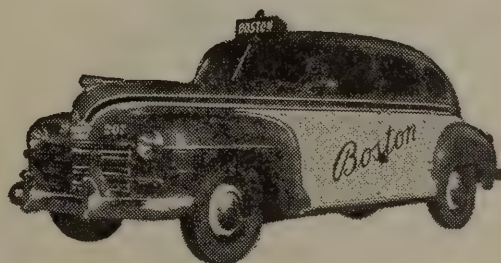
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OVERTURE TO "TANNHÄUSER"

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

Wagner composed the Overture to "*Tannhäuser und der Sängerkrieg auf Wartburg*, Romantic Opera in three acts," in the spring of 1845. The Opera had its first production in Dresden on October 19 of that year under Wagner's direction. The Overture was first heard separately as a concert piece when Mendelssohn conducted it from the manuscript February 12, 1846, at a Pension Fund Concert by the *Gewandhaus* Orchestra in Leipzig.

The Overture is scored for two flutes and piccolos, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, cymbals, triangle, tambourine and strings.

The most recent performance in this series was on Saturday (only), March 2, 1946.

WAGNER's years of obscurity and poverty in Paris ended in the spring of 1842, when he left the French capital, in which he always fared badly, and established himself in Dresden. *Rienzi*, first produced at Dresden in October of that year, was, to his own surprise, a popular success. *The Flying Dutchman*, his latest work, was mounted in the following January. The sombre drama, with its perplexing disregard of operatic conventions, disappointed the Dresdeners. Nevertheless, the



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young musician maintained in that city a high standing which he was to win but slowly in other parts of Germany. If Dresden was something of a lesser center, musically speaking, it possessed a more than passable opera company, with some excellent singers, and Wagner accepted the position of *Kapellmeister* a few weeks after the first *Flying Dutchman* production. He at once hastened to complete the poem of *Tannhäuser* (which he then intended to call *Der Venusberg*), on a subject which had long occupied his thoughts. He began the composition of the score in the summer, and completed it (save for the instrumentation) a year and a half later, by the end of 1844. The first production, October 19, 1845 (in Dresden) proved another disappointment, but was successful with repetition when the public became used to the inward dramatic implications of a score at odds with every expectation of the then opera-going public.

It was while in Paris that Wagner steeped himself in German medieval folk legend, laying plans which were to mature both in *Tannhäuser* and in *Lohengrin*. *Tannhäuser*, which he gave the subtitle *Und der Sängerkrieg auf Wartburg*, was based upon a contest of song which the Landgrave Hermann held in his castle on the famous hill of Thuringia in the thirteenth century. Walther von der Vogelweide and Wolfram von Eschenbach were among the contestants named in an old print. They were poets rather than singers, nor is anyone depicted with an instrument in his hand. *Tannhäuser* also was a name found in the legends which surround the "*Sängerkrieg*."

"The historical *Tannhäuser* seems to have been, judging from his poems," so Ernest Newman tells us, "fond of the good things of this life, especially wine, good cheer, and love. Apparently his sensuousness did not wholly commend itself to his contemporaries, and the legend grew that for having spent a year with Venus, the Pope condemned him for his sin to hell fire, from which sentence, however, he did not, as in Wagner's opera, achieve redemption through repentance and Elisabeth."

When Wagner was rehearsing the Orchestra at Zürich for a performance of the Overture, he wrote at the request of the players a descriptive program which was published in the *Neue Zeitschrift* of January 14, 1853. The translation is that of William Ashton Ellis:

"To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and passes finally away. — Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts assail our ears, the whirlings of a fearsomely voluptuous dance are seen. These are the Venusberg's seductive spells, that show themselves at dead of night to those whose breast is fired by daring of the senses.

Attracted by the tempting show, a shapely human form draws nigh;
'tis Tannhäuser, Love's minstrel. . . . Venus, herself, appears to him.
. . . . As the Pilgrims' Chant draws closer, yet closer, as the day drives
farther back the night, that whirl and sougning of the air — which had
erewhile sounded like the eerie cries of souls condemned — now rises,
too, to ever gladder waves; so that when the sun ascends at last in
splendor, and the Pilgrims' Chant proclaims in ecstasy to all the world,
to all that lives and moves thereon, Salvation won, this wave itself
swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg
itself, redeemed from curse of impiousness, this cry we hear amid the
hymn of God. So wells and leaps each pulse of Life in chorus of Re-
demption; and both dissevered elements, both soul and senses, God
and Nature, unite in the atoning kiss of hallowed Love."



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PROGRAMS

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| SERIES A THURSDAY EVE- NING, July 28 | VIVALDI.....Orchestral Concerto in D minor |
| | STRAUSS....."Death and Transfiguration" |
| | _____ BRAHMS.....Symphony No. 2, in D major |
| | BEETHOVEN.....Overture to "Egmont" |
| SATURDAY EVE- NING, July 30 | BEETHOVEN.....Piano Concerto No. 4, in G major (Soloist: Claudio Arrau) |
| | LISZT.....A Faust Symphony (In commemoration of the 200th Anniversary of the birth of Goethe) |
| | _____ LEONARD BERNSTEIN, <i>conducting</i> |

| | |
|--------------------------------|---|
| SUNDAY AFTER- NOON, July 31 | SCHUMANN.....Overture to "Manfred" |
| | SCHUMANN.....Symphony No. 4, in D minor |
| | _____ STRAVINSKY....."Le Sacre du Printemps" |

| | |
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| SERIES B THURSDAY EVE- NING, August 4 | TCHAIKOVSKY.....Serenade for String Orchestra |
| | TCHAIKOVSKY.....Violin Concerto (Soloist: Jascha Heifetz) |
| | _____ TCHAIKOVSKY.....Symphony No. 4, in F minor |

| | |
|----------------------------------|---|
| SATURDAY EVE- NING, August 6 | ROUSSEL.....Suite in F major |
| | MILHAUD.....Violoncello Concerto No. 2 (Soloist: Gregor Piatigorsky) |
| | MESSIAEN....."L'Ascension" |
| SUNDAY, AFTER- NOON, August 7 | FRANCK.....Symphony in D minor |
| | _____ ELEAZAR DE CARVALHO, <i>conducting</i> |
| | WILLIAM SCHUMAN.....Symphony for Strings |

| |
|--------------------------------------|
| VILLA-LOBOS.....Mandú-Carárá |
| STRAUSS....."Thus Spake Zarathustra" |

| | |
|--|---|
| SERIES C THURSDAY EVE- NING, August 11 | LEONARD BERNSTEIN, <i>conducting</i> |
| | SCHUBERT.....Symphony No. 4 ("Tragic") |
| | SHOSTAKOVITCH.....Symphony No. 7 |
| SATURDAY EVE- NING, August 13 | HAYDN.....Symphony in G major, No. 88 |
| | BRITTEN.....Symphony with Chorus (First performance) |
| | _____ C. P. E. BACH.....Concerto for Orchestra |

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| SUNDAY AFTER- NOON, August 14 | COPLAND....."Quiet City" |
| | DEBUSSY....."La Mer" |
| | _____ BEETHOVEN.....Symphony No. 5, in C minor |

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Twenty-fourth Program

FRIDAY AFTERNOON, APRIL 29, at 2:30 o'clock

SATURDAY EVENING, APRIL 30, at 8:30 o'clock

- BEETHOVEN.....Symphony No. 1 in C major, *Op. 21*
- I. Adagio molto; Allegro con brio
 - II. Andante cantabile con moto
 - III. Menuetto: Allegro molto e vivace
 - IV. Finale: Adagio; Allegro molto e vivace

I N T E R M I S S I O N

- BEETHOVEN.....Symphony No. 9 in D minor, with final chorus on Schiller's Ode to Joy, *Op. 125*
- I. Allegro, ma non troppo, un poco maestoso
 - II. Molto vivace: Presto
 - III. Adagio molto e cantabile
 - IV. Presto; Allegro
Allegro assai
Presto
Baritone Recitative
Quartet and Chorus: Allegro assai
Tenor Solo and Chorus: Allegro assai vivace, alla marcia
Chorus: Andante maestoso
Adagio, ma non troppo, ma divoto
Allegro energico, sempre ben marcato
Quartet and Chorus: Allegro ma non tanto
Chorus: Prestissimo

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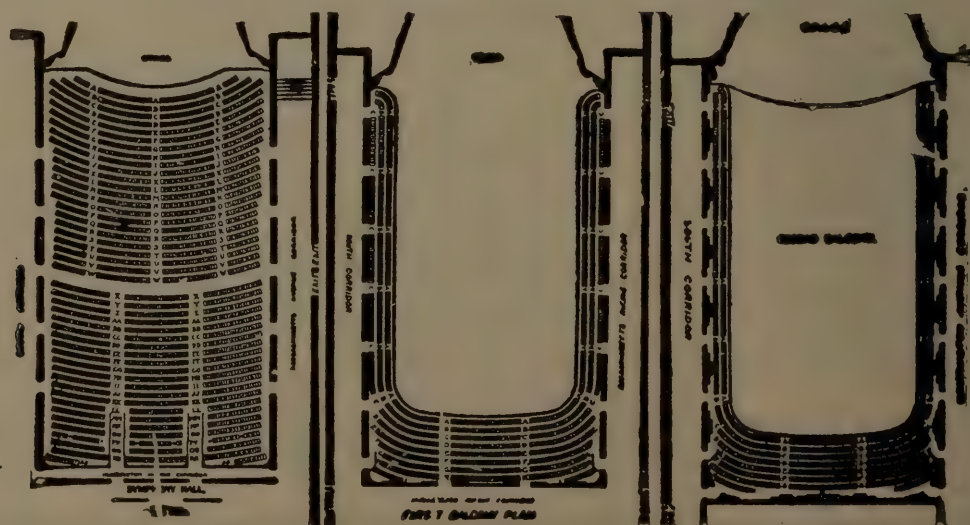
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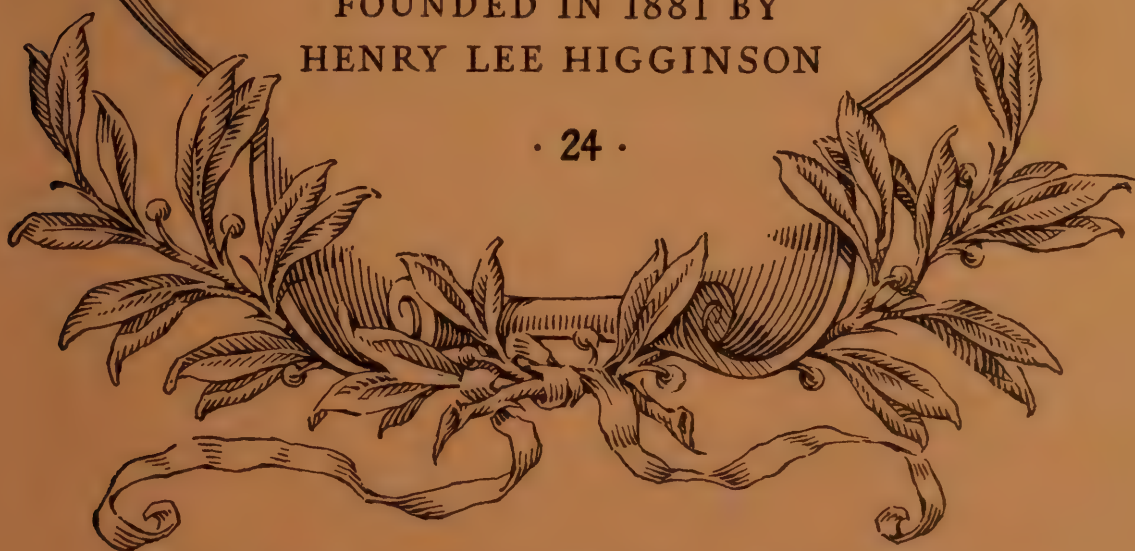




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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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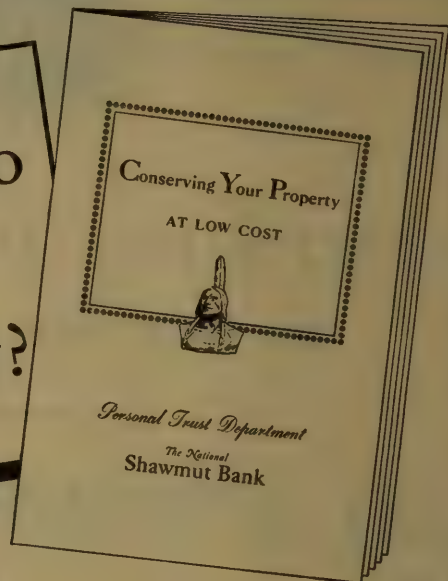
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THE DINNER TO DR. KOUSSEVITZKY

The program which will follow the dinner in honor of Dr. Koussevitzky in Symphony Hall on Monday Evening, May 2, will consist of music and speaking. Dr. Lewis Perry will preside at the exercises. The speakers will include The Governor of the Commonwealth, Robert Cutler, representing the citizens of Boston, and Theodore P. Ferris, Rector of Trinity Church. There will be several presentations to the Orchestra's retiring conductor, and a presentation to the Orchestra of the Serge Koussevitzky 25th Anniversary Fund by the Chairman of the committee for the Fund, Edward A. Taft.

The musical composition, specially written for the occasion, will be a cantata, "In Grato Jubilo," for small chorus and orchestra, with soprano and alto soloists, to a text by David McCord. The piece has been composed and will be performed by former students of the Berkshire Music Center. (See page 1292.)

. . .

VALEDICTORIAN

Mark Antony de Wolfe Howe, author of the poem to Serge Koussevitzky (published on page 1240), was the historian of the Boston Symphony Orchestra in the book published in 1914 and revised for re-publication on its 50th anniversary (1931). He also wrote "The Tale of Tanglewood" (1946).

Of those who were chosen by Henry L. Higginson to be on the Orchestra's original Board of Trustees in 1918, Mr. Howe shares with Henry B. Sawyer the record of still holding that position.

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. . .

HAIL AND FAREWELL

SERGE KOUSSEVITZKY and the Boston Symphony Orchestra gave a reading of Beethoven's Ninth Symphony last Wednesday night, at Carnegie Hall, that will, I daresay, for years remain bright in the memories of those fortunate enough to have been on hand. The fact that Mr. Koussevitzky was making his next-to-last appearance in New York—the last was on Saturday afternoon—may have contributed to the spell of the evening, but I doubt whether it contributed much. What mattered was the manner in which the music was interpreted—the sublimity and maturity of Mr. Koussevitzky's conception, and the response he received from his orchestra, soloists, and chorus. I had the feeling that he was stretching himself beyond human capacity, was striving for something far beyond the limits of the hall, the shape of which even he would not recognize until he reached it. He was a man possessed by a rare ideal of beauty, and possessed, too, by a determination to realize his vision and make it clear and pure for all those present. This is by way of saying that I have never before heard the Ninth performed with such magnificence. Mr. Koussevitzky was nobly assisted by the orchestra; by Frances Yeend, soprano, David Lloyd, tenor, Eunice Alberts, contralto, and James Pease, bass; and by a choir made up of the Juilliard Chorus and the Collegiate Chorale, which had been prepared by Robert Shaw. There were many stirring things about the performance, but none that surpassed the fusion of orchestra and chorus in the last movement. Everybody concerned seemed aware that Beethoven's music and Schiller's words ("All mankind knows all men brothers . . .") conveyed a poignant, desperate message for our troubled time. Mr. Koussevitzky opened with the Beethoven First Symphony, but I suspect that he was eager to get on to the Ninth, for he must have anticipated what was in store for himself and for us.—*Philip Hamburger* in "The New Yorker," April 23, 1949.

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- I. Adagio molto; Allegro con brio
- II. Andante cantabile con moto
- III. Menuetto: Allegro molto e vivace
- IV. Finale: Adagio; Allegro molto e vivace

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- I. Allegro, ma non troppo, un poco maestoso
- II. Molto vivace; Presto
- III. Adagio molto e cantabile
- IV. Presto; Allegro
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Presto
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And now who shall free them, what worker of wonder
Shall order the fingers and breathings to loose
From the bonds that hold music and hearing asunder
All the ripplings of rills and the rollings of thunder,
All the murmurs that magic may turn to its use?

It shall come through the wand of a master-magician
Glancing at scrolls that before him are spread,
And plying the skill of the spirit's physician
Who lifts up our hearts with a winged transition
To levels where life on the heights may be led.

At the will of the master the waves are set rolling
Far out to the shores where they come to their rest,
And the sound of the surf on the beach at its shoaling
Floats back in applause, with a joyous extolling
Of waves with the burden of music blest.

For the waves of sound stir the waves of feeling,
And these to the master's feet roll back,
Bearing all thanks for the strength and the healing
Through year upon year of beauty's revealing—
Years lettered with gold in love's almanac.

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SYMPHONY NO. 1 in C MAJOR, *Op. 21*

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The original manuscript of this symphony has not been found, and there is no certainty as to when it was composed, but sketches for the *Finale* were found among the exercises in counterpoint which the young composer made for Albrechtsberger as early as 1795. It was on April 2, 1800, in Vienna, that this symphony had its first performance. It was published in parts at the end of 1801. The full score did not appear in print until 1820.

The most recent performance at the Boston Symphony Orchestra concerts was on March 1, 1946.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. It is dedicated to Baron van Swieten.

BEETHOVEN, giving his first public concert in Vienna "for his own benefit," after making due obeisance to the past with a symphony of Mozart and airs from Haydn's "Creation," submitted his popular septet, and one of his piano concertos, playing, of course, the solo part; he also improvised upon the pianoforte. Finally he presented to the audience his newly completed Symphony in C major. The concert was received with marked interest, and a certain amount of critical approval. Indeed the young man was not without a reputation in Vienna as a pianist with almost uncanny powers of improvisation, who had written a number of sonatas, trios, quartets, and sets of variations. In the orchestral field he had not yet committed himself, save in



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two early cantatas (never published) and in the two piano concertos (in B-flat and in C) which he had written a few years before for his own use.

The introductory *Adagio molto*, only twelve bars in length, seems to take its cue from Haydn, and hardly foreshadows the extended introductions of the Second, Fourth and Seventh symphonies to come. There once was learned dissension over the very first bars, because the composer chose to open in the not so alien key of F, and to lead his hearers into G major. The composer makes amends with a main theme which proclaims its tonality by hammering insistently upon its tonic. With this polarizing theme he can leap suddenly from one key to another without ambiguity. The second theme, of orthodox contrasting, and "feminine" character, seems as plainly designed to bring into play the alternate blending voices of the wood winds.

The theme itself of the *Andante cantabile* was one of those inspirations which at once took the popular fancy. The way in which the composer begins to develop it in contrapuntal imitation recalls his not too distant studies with Albrechtsberger. The ready invention, the development of a fragment of rhythm or melody into fresh and charming significance, the individual treatment of the various instruments confirms what was already evident in the development of the first movement — Beethoven's orchestral voice already assured and dis-

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tinct, speaking through the formal periods which he had not yet cast off.

The "Minuet," so named, is more than the prophecy of a scherzo with its swifter tempo — *allegro molto e vivace*. Although the repeats, the trio and *da capo* are quite in the accepted mold of the Haydnesque minuet, the composer rides freely on divine whims of modulation and stress of some passing thought, in a way which disturbed the pedants of the year 1800. Berlioz found the scherzo "of exquisite freshness, lightness, and grace — the one true original thing in this symphony."

It is told of the capricious introductory five bars of the *Finale*, in which the first violins reveal the ascending scale of the theme bit by bit, that Türk, cautious conductor at Halle in 1809, made a practice of omitting these bars in fear that the audience would be moved to laughter. The key progressions, the swift scale passages, the typical eighteenth-century sleight of hand, allies this movement more than the others with current ways. It was the ultimate word, let us say, upon a form which had reached with Haydn and Mozart its perfect crystallization, and after which there was no alternative but a new path.



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SYMPHONY NO. 9 IN D MINOR, WITH FINAL CHORUS
ON SCHILLER'S "ODE TO JOY," *Op. 125*

By LUDWIG VAN BEETHOVEN

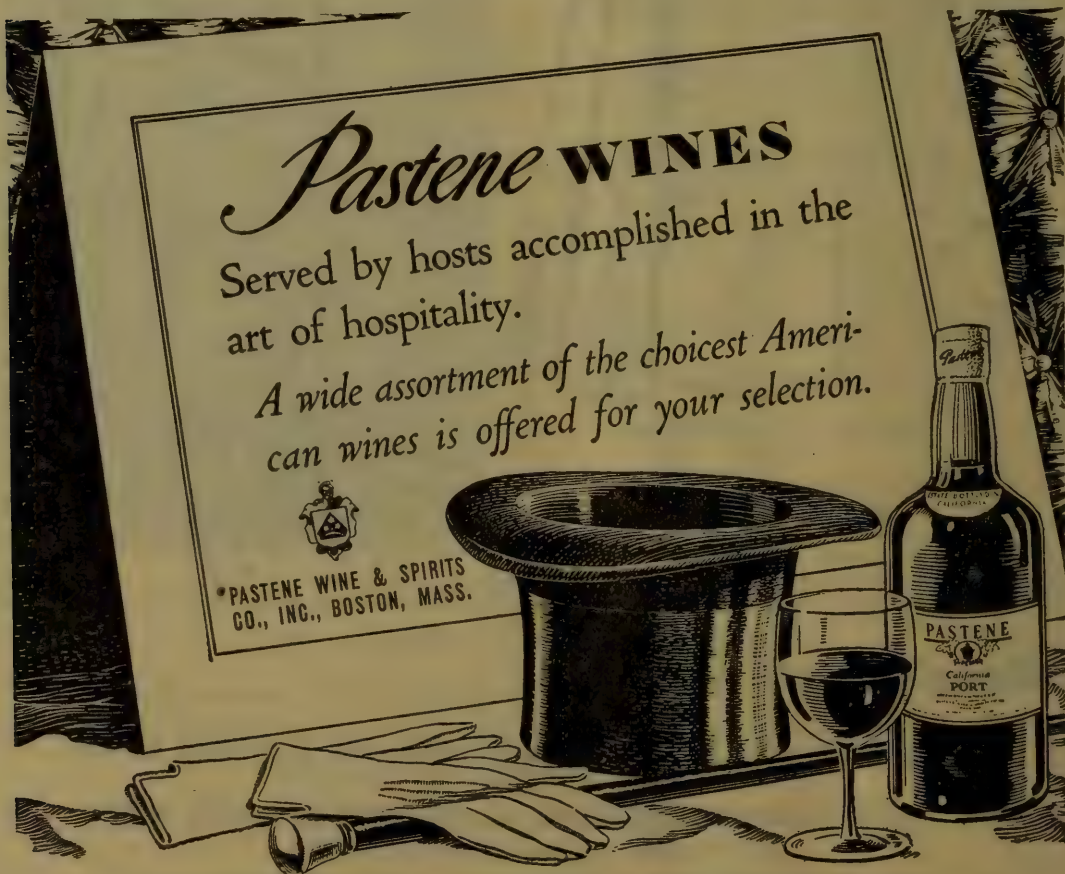
Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Completed in 1824, Beethoven's Ninth Symphony was first performed at the *Kärnthnertheater* in Vienna on May 7 of that year and repeated on May 23. The first performance in this country was given by the New York Philharmonic Society, May 20, 1846. The Germania Musical Society in Boston, assisted by a chorus from the Handel and Haydn Society, gave a performance here February 5, 1853. The Symphony was given annually by Georg Henschel to conclude each of the Boston Symphony Orchestra's first three seasons.

The most recent performance in this season was April 25, 1947.

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, bass drum, triangle, cymbals and strings. The score is dedicated to Wilhelm III of Prussia.

THE fact that twelve years (1812-24) elapsed between Beethoven's Eighth Symphony and the completion of his Ninth does not signify that on entering the last phase of his creative life he deliberately turned away from the form in which he had dwelt so long and so magnificently. Did practical considerations deter him, considerations which included the need of money, or did his growing artist's nature require a pause for a new gathering of forces, a considered approach to the problem of writing a symphony which should expand



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and alter the old orthodox formula with all of the adventurous freedom he was then applying to the piano sonatas — transforming the moods and contours of his favorite form into something leagues removed from the Seventh and Eighth Symphonies and their predecessors? There is a good case for each point of view; let him decide who can.

The historian's meticulous chronicle of these years shows a Beethoven preoccupied with material cares which were no less real to him because they were largely self-imposed, or imaginary. They appear sordid indeed when compared to the ideal world of tones which at times they held in abeyance. There were the petty commissions, the occasional pieces such as the "*Wellington's Sieg*," and the consequent law-suit with Maelzel ("Such things," he wrote to his lawyer, "exhaust me more than the greatest efforts in composition"); the attempts at organizing concerts, the negotiations with patrons and publishers on a plane something short of accepted business ethics; all of which may be summed up as an attempt to "feather his nest" and lay aside a money portion for his nephew. The five years' struggle for the guardianship of Karl began with the death of his father (Beethoven's brother Caspar) in 1815. No uncle was ever more grotesquely unfitted for

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such a charge. Increasingly solitary, lamentably deaf, morbidly suspicious and irascible, Beethoven goaded his nephew to extremes by his rigid exactions, while he raged at his servants, quarrelled with his friends.

One cannot assume, despite all of this corroborative evidence, that Beethoven was deflected by external circumstances from continuing the symphonic succession. The musical inquirers are inclined to seek a deeper and more inward direction of the creative currents, just as they cannot accept as sufficient Wagner's assertion on laying the "Ring" aside to write "Tristan," that considerations of early production and profit were guiding him. Beethoven, too, dwelt lengthily on financial advantages, but just as Wagner, with every intention of writing a

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performable and profitable piece, turned out a "Tristan" that was beyond any theatre in Europe, Beethoven could not order his *Missa Solemnis* to an occasion, nor compose a symphony at the urgent bidding of the long expectant London Philharmonic Society.

Beethoven's sketchbooks, as close a record of a great artist's shaping processes as posterity may hope to possess, show the long germination of the Ninth Symphony in Beethoven's mind. He had even from the Bonn days made musical notations of a possible setting for Schiller's "Ode to Joy," but these musical phrases have nothing in common with the theme he finally evolved, except in their diatonic simplicity. Apparently it did not occur to him until the symphony had reached an advanced stage to introduce Schiller's lines in this particular work. Although he had long pondered the unprecedented idea of introducing human voices in a symphony, he planned for this one an instrumental finale, the subject matter of which he ultimately used for the Finale of his String Quartet in A minor.

Thoughts of a "symphony in D minor" were noted by Beethoven while he was making sketches for his Seventh and Eighth in 1812. In 1815 there occurs an intended subject for a fugue which was destined to become the theme of the Scherzo. It was in 1817 that he began

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consciously to work upon a symphony, making drafts for the first movement, which in the next year took extended form. In 1818 his imagination was stimulated; the spell of the *Missa Solemnis*, newly begun, induced thoughts of a religious, modal symphony, even a choral symphony. A Greek text was an alternate idea. He realized that German verses would not be appropriate for London, and he thought of two symphonies, one to be instrumental. The bold, disparate thoughts became diffused as they were pushed into the background by the all-absorbing *Missa Solemnis*.

When at last he was released from lingering anxieties over details of the Mass, the Symphony progressed no doubt the more rapidly for its long delay. With the first movement nearly completed in sketch form, Beethoven developed the other three simultaneously, according to his way. The first theme of the Adagio did not occur to him until the summer of 1823. Like the choral theme, it reached its perfection of simplicity, not by sudden inspiration, but by laborious and minute stages. Beethoven was faced with a real problem of integration when he came to the point of introducing plausibly a vocal text, after three prolonged instrumental movements, into the wordless realm wherein the symphony had always dwelt. "When he reached the development



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of the fourth movement," wrote Schindler, "there began a struggle such as is seldom seen. The object was to find a proper manner of introducing Schiller's ode. One day entering the room he exclaimed, 'I have it! I have it!' With that he showed me the sketchbook bearing the words 'Let us sing the song of the immortal Schiller, *Freude*.'" These words, as the sketchbooks show, were arrived at only after many trials, and were changed in their turn. The symphony was completely sketched by the end of 1823; written out in full score by February, 1824. Thayer, summing up its progress, points out that work upon the symphony as such extended, with interruptions, over six years and a half. "Serious and continuous labor" upon it, following the completion of the Mass, took a little more than a year.

I.

Themes which are gradually unfolded from mysterious murmurings in the orchestra — no uncommon experience nowadays — all date back to the opening measures of the Ninth Symphony, where Beethoven conceived the idea of building a music of indeterminate open fifths on the dominant, accumulating a great crescendo of suspense until the theme itself is revealed in the pregnant key of D minor, proclaimed fortissimo by the whole orchestra in unison. It might be added that no one since has quite equaled the mighty effect of Beethoven's own precedent — not even Wagner, who held this particular page in mystic awe, and no doubt remembered it when he depicted the elementary serenity of the Rhine in a very similar manner at the opening of the "Ring."

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The development in this, the longest of Beethoven's first movements, progresses with unflagging power and majesty through many an episode, many a sudden illumination from some fragment of his themes. At the restatement of the main theme the orchestra is flooded with the triumph of the D major long withheld. The long coda, coming at the point where it would seem that nothing more could be said on a much developed subject, calls forth new vistas from the inexhaustible imagination of the tone magician who needed little more than the common chord upon which to erect his vast schemes. Tovey writes of this movement (in "Essays of Musical Analysis") that it "dwarfs every other first movement, long or short, that has been written before or since," attaining its stature, in his opinion, by a perfect balance in the organization of its parts. And Grove goes further still ("Beethoven and his Nine Symphonies"): "Great as are the beauties of the second and third movements — and it is impossible to exaggerate them — and original, vigorous and impressive as are many portions of the *finale*, it is still the opening *allegro* that one thinks of when the Ninth Symphony is mentioned. In many respects it differs from other first movements of Beethoven; everything seems to combine to make it the greatest of them all."

II.

For the only time in his symphonies, Beethoven in this case put his *scherzo* second in order and before the slow movement. A *scherzo* it is in everything but name, with the usual repeats, trio, and *da capo* (with bridge passages added). There is the dancelike character of earlier *scherzos*, and an echo of rusticity in the trio, recalling the Sixth and Seventh. Yet all is lifted to the prevailing mood of rarified purity as this movement, like the others, adds a new voice to an old form. This *scherzo* has been called "a miracle of repetition in monotony," by virtue of the incessant impact of its rhythm (associated with the kettledrums, tuned in octaves) which keeps a constant course through the most astonishing variety in modulation, color, counterpoint. The movement begins as a five-voice fugue, re-

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calling the fact that Beethoven first conceived the theme as the subject for a fugue — the earliest of his sketches which eventually found its way into the symphony. The trio continues the contrapuntal interest by the combination of two themes. The famous passage for the oboe against wind chords reminded Berlioz of "the effect produced by the fresh morning air, and the first rays of the rising sun in May."

III.

The slow movement is built upon two themes whose structural relation lies principally in contrast: the first, *adagio* in B-flat, 4-4 time, the second, *andante moderato* in D major, triple time. After the almost static *adagio*, the second theme attains flowing motion in its melody, which Beethoven has marked "*espressivo*." This theme recurs in alternation with the other, but unlike the other is hardly varied, except in the instrumentation. The *adagio* theme undergoes variations of increasingly intricate melodic ornament like those by which Beethoven also lifted his last sonatas and quartets to such indescribable beauty.

IV.

The *finale* opens with a frank discord, followed by a stormy and clamorous *presto* of seven bars. It is as if the composer, having wrested from his first three movements the very utmost drop that was in them, is still restless and unsatisfied. He must still advance upon his divine adventure, cast off his tragic or poignant moods, find some new expression, fulsome and radiant. A few measures of each movement are reviewed, and after each a recitative in the 'cellos and basses gives an answer of plain rejection; in the first two cases brusquely, in the case of the *adagio* softened by a tender memory. Beethoven's instruments seem on the very verge of speech. A hint of the coming choral theme is breathed in gentle accents by the wood winds, to which the recitative, now no longer confined to the strings, gives a convincing affirmative. Thereupon the theme in full is unfolded in its rightful D

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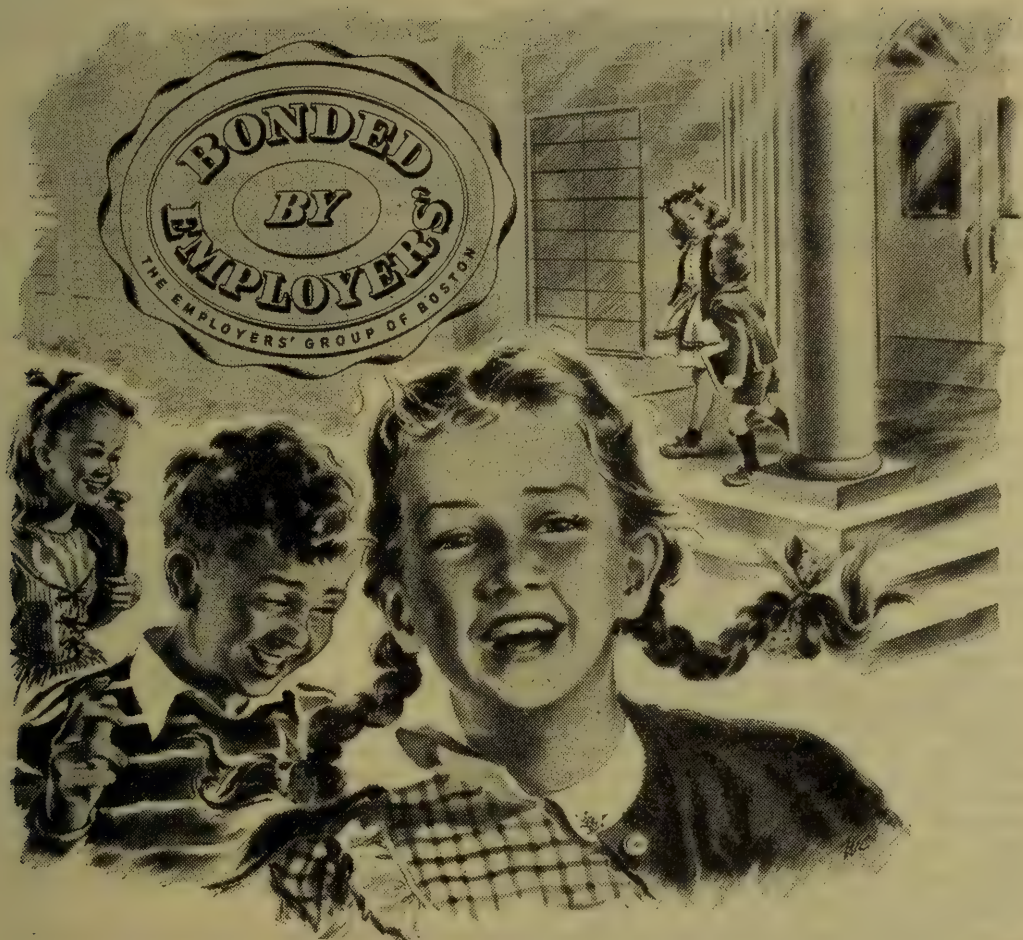
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major. It is first heard in the utter simplicity* of the low strings in unison, *piano*. Gradually harmonies and instruments are added, until the exposition has been completely made.

Once more there is the noisy *presto* passage, and the composer introduces words for the first time into a symphony. The baritone has this recitative:

*"O Freunde, nicht diese Töne,
sondern lasst uns angenehmere
anstimmen, und freudenvollere."*

*Oh friends, no longer these tones of
sadness!*

*Rather sing a song of sharing and of
gladness!*

Oh Joy, we hail Thee!

There immediately follow the first three verses of Schiller's Ode,† by the solo quartet and chorus:

* The choral theme has come in for some slighting remarks, probably on account of its A B C simplicity. It need scarcely be pointed out that a basic simplicity, treated with infinite subtlety and variety, is the very essence of the score from the first measure to the last. It is not without significance that Beethoven refined and polished this theme through two hundred sketches, to attain its ultimate beauty and perfection. There are no lack of distinguished advocates for the theme. Grove wrote: "The result of years and years of search, it is worthy of all the pains which have been lavished on it, for a nobler and more enduring tune surely does not exist." Wagner: "Beethoven has emancipated this melody from all influences of fashion and variations of taste, and has raised it into a type of pure and lasting humanity." Tovey (to use a recent authority) says as much, in his way, in three words, calling it simply "a great theme."

† The English translation here given has been made for the Boston Symphony Orchestra by Theodore Spencer, and is copyrighted.

It may be noted here that of the eight verses of Schiller's poem, Beethoven chose the first three verses, at first without their four-line choruses, and then added three choruses in succession, one of them, "*Froh, wie seine Sonnen fliegen*," belonging to the fourth verse, which otherwise he did not use, obviously choosing these lines for their militant possibilities. Beethoven could scarcely have set more of the text; to set three stanzas required from him the longest symphonic movement which had ever been composed. Yet Grove thought that Beethoven was deterred by the "bad taste" of some of Schiller's verses. A line which the Englishman fastens upon in horrified italics as "one of the more flagrant escapades" is this: "*Dieses Glas dem guten Geist!*" ("This glass to the good Spirit!")

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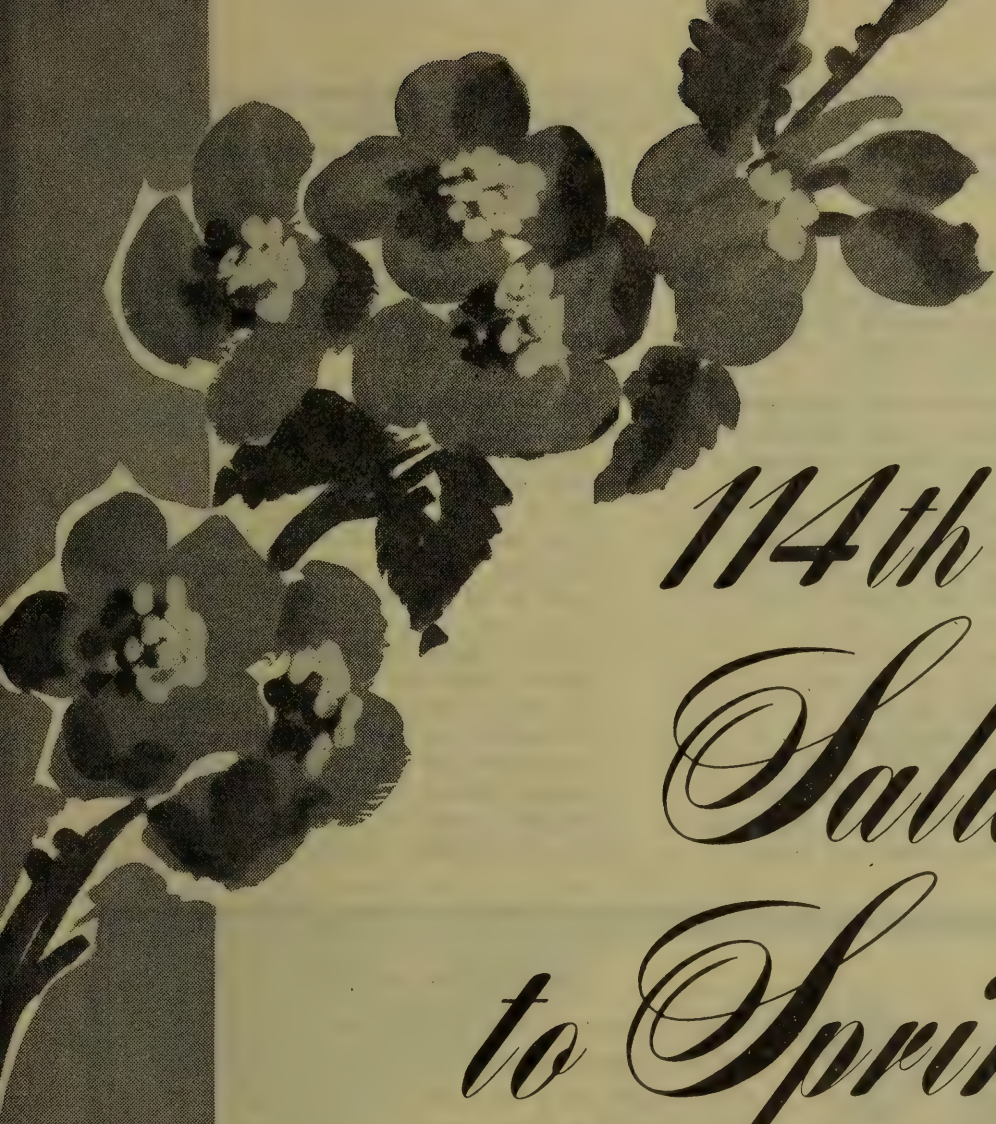
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Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligthum.

Deine Zauber binden wieder,
Was die Mode streng getheilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja — wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Joy, thou spark from heav'n immortal
Daughter of Elysium!
Drunk with fire, toward Heaven ad-
vancing
Goddess, to thy shrine we come.

Thy sweet magic brings together
What stern Custom spreads afar;
All mankind knows all men brothers
Where thy happy wing-beats are.

He whose luck has been so golden
Friend to have and friend to be,
He that's won a noble woman,
Join us in our jubilee.
Oh if there is any being
Who may call one heart his own
Let him join us, or else, weeping,
Steal away to weep alone.

Nature's milk of joy all creatures
Drink from that full breast of hers;
All things evil, all things lovely,
Rose-clad, are her followers.
Kisses are her gift, and vine-leaves,
Lasting friend on life's long road;
Joy the humblest worm is given,
Joy, the Seraph, dwells with God.



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The four line chorus (to the unused fourth verse) summons in Beethoven's imagination a marching host, and he gives it to proud and striding measures "*alla marcia*," adding piccolo, double-bassoon, triangle, cymbals, and bass drum to his orchestra (again for the first time in a symphony). This is the verse, given to the tenor solo and chorus:

*Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Wandelt, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.*

*Glad as the suns that God sent flying
Down their paths of glorious space,
Brothers, now forget all sadness
Joyful run your hero's race.*

After the excitement of this variation, Beethoven allows himself to be alone with his instruments once more, and for the last time, in a double fugue. The chorus next sings (*andante maestoso*) the following short verse of far-flung import, calling upon three trombones to add to the impressiveness of the sonority:

*Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder — überm Sternenzelt
Muss ein lieber Vater wohnen!*


*O embrace now all you millions,
With one kiss for all the world.
Brothers, high beyond all stars
Surely dwells a loving Father.*

A religious *adagio* in a mood of mystic devotion is the setting of the following verse:

*Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn überm Sternenzelt!
Ueber Sternen muss er wohnen.*

*Kneel before him, all you millions
Know your true Creator, man!
Seek him high beyond all stars,
High beyond all stars adore Him.*

But the key verse of the movement is the first: "*Freude, schöner Götterfunken*," and this, with its chorus: "*Seid umschlungen, Millionen*," is resumed by the quartet and chorus, and finally exalted to its sweeping climax in the coda, *prestissimo*.



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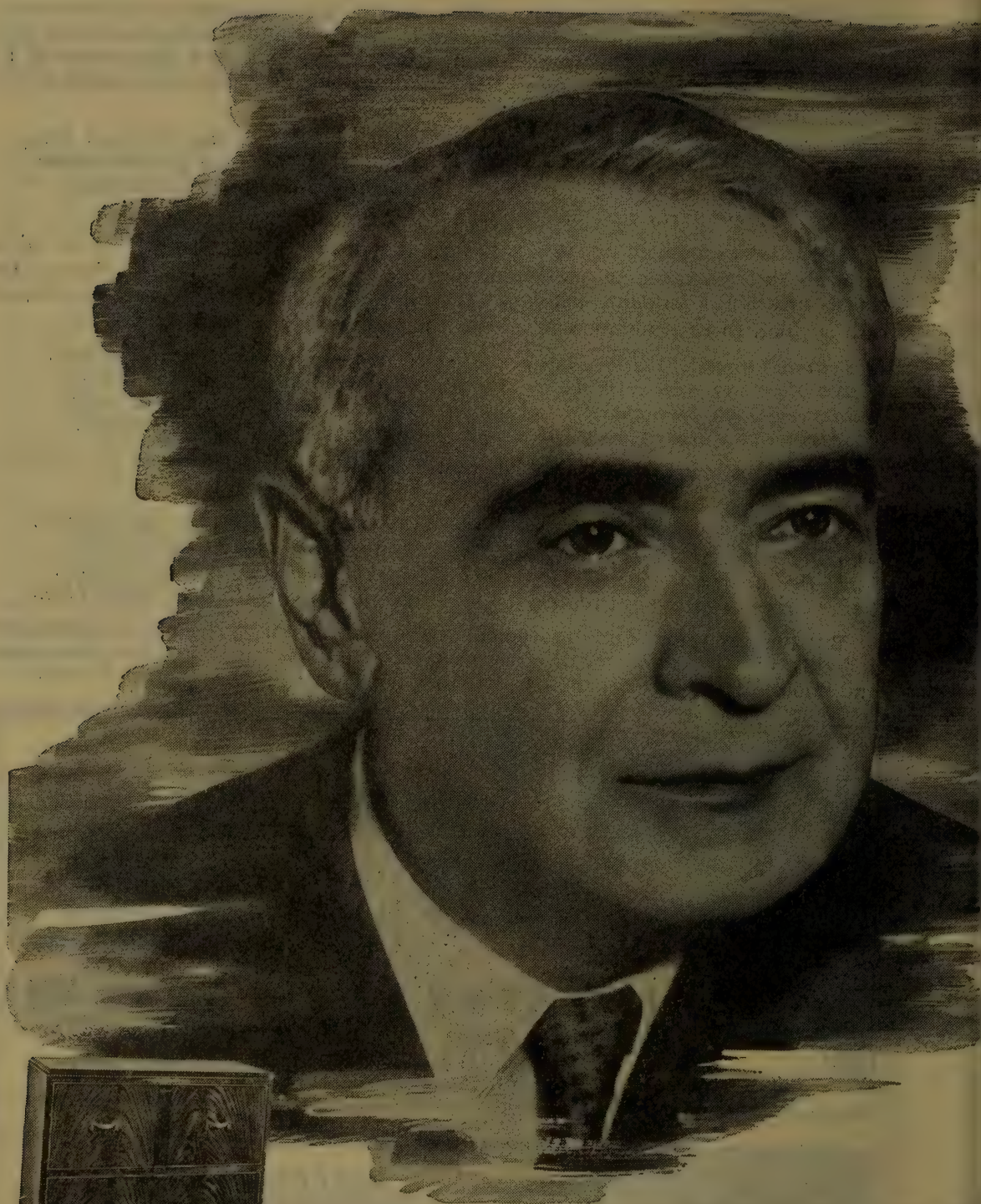
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Quoted from "Monsieur Croche, Antidilettante"

A FOG of verbiage and criticism surrounds the *Choral Symphony*. It is amazing that it has not been fully buried under the mass of prose which it has provoked. Wagner intended to complete the orchestration. Others fancied that they could explain and illustrate the theme by means of pictures. If we admit to a mystery in this Symphony we might clear it up; but is it worth while? There was not an ounce of literature in Beethoven, not at any rate in the accepted sense of the word. He had a great love of music, representing to him, as it did, the joy and passion piteously absent from his private life. Perhaps we ought in the *Choral Symphony* to look for nothing more than a magnificent gesture of musical pride. A little notebook with over two hundred different renderings of the dominant theme in the *Finale* of this Symphony shows how persistently Beethoven pursued his search

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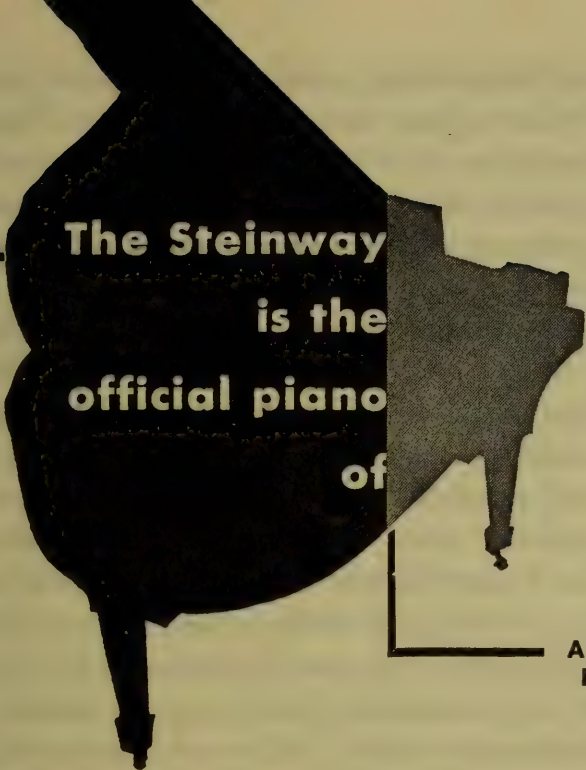
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and how entirely musical his guiding motive was; Schiller's lines can have only been used for their appeal to the ear. Beethoven determined that his leading idea should be essentially self-developing and, while it is of extraordinary beauty in itself, it becomes sublime because of its perfect response to his purpose. It is the most triumphant example of the moulding of an idea to the preconceived form; at each leap forward there is a new delight, without either effort or appearance of repetition; the magical blossoming, so to speak, of a tree whose leaves burst forth simultaneously. Nothing is superfluous in this stupendous work, not even the *Andante*, declared by modern aestheticism to be over long; is it not a subtly conceived pause between the persistent rhythm of the *Scherzo* and the instrumental flood that rolls the voices irresistibly onward to the glory of the *Finale*? Beethoven had already written eight symphonies and the figure nine seems to have had for him an almost mystic significance. He determined to surpass himself. I can scarcely see how his success can be questioned. The flood of human feeling which overflows the ordinary bounds of the symphony sprang from a soul drunk with liberty, which, by an ironical decree of fate, beat itself against the gilded bars within which the mis-directed charity of the great had confined him. Beethoven must have suffered cruelly in

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his ardent longing that humanity should find utterance through him; hence the call of his thousand-voiced genius to the humblest and poorest of his brethren. Did they hear it? That is the question. Recently the *Choral Symphony* was performed together with several of Richard Wagner's high-spiced masterpieces. Once again Tannhäuser, Siegmund and Lohengrin voiced the claims of the leit-motif! The stern and loyal mastery of our great Beethoven easily triumphed over this vague and high-flown charlatanism.

It seems to me that the proof of the futility of the symphony has been established since Beethoven. Indeed, Schumann and Mendelssohn did no more than respectfully repeat the same forms with less power. The Ninth Symphony none the less was a demonstration of genius, a sublime desire to augment and to liberate the usual forms by giving them the harmonious proportions of a fresco.

Beethoven's real teaching then was not to preserve the old forms, still less to follow in his early steps. We must throw wide the windows to the open sky; they seem to me to have only just escaped being closed for ever. The fact that here and there a genius succeeds in this form is but a poor excuse for the laborious and stilted compositions which we are accustomed to call symphonies.

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symphony by borrowing ideas from popular melodies; it has succeeded in cutting brilliant gems; but are not the themes entirely disproportionate to the developments into which they have been forced? Yet the fashion for popular airs has spread quickly throughout the musical world—from east to west the tiniest villages have been ransacked and simple tunes, plucked from the mouths of hoary peasants, find themselves, to their consternation, trimmed with harmonic frills. This gives them an appearance of pathetic discomfort, but a lordly counterpoint ordains that they shall forget their peaceful origin.

A symphony is usually built up on a chant heard by the composer as a child. The first section is the customary presentation of a theme on which the composer proposes to work; then begins the necessary dismemberment; the second section seems to take place in an experimental laboratory; the third section cheers up a little in a quite childish way interspersed with deeply sentimental phrases during which the chant withdraws as is more seemly; but it reappears and the dismemberment goes on; the professional gentlemen, obviously interested, mop their brows and the audience calls for the composer. But the composer does not appear. He is engaged in listening modestly to the voice of tradition which prevents him, it seems to me, from hearing the voice that speaks within him.

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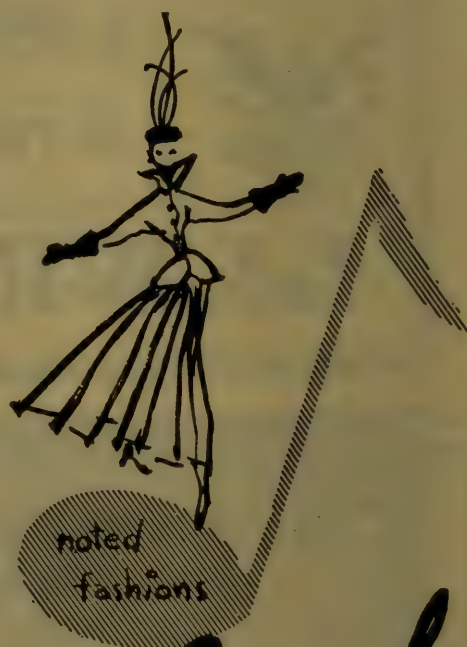
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| | |
|---|------|
| Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner in Rondo Form; III, <i>October 22</i> . . . | 135 |
| STRAVINSKY: Capriccio, for Piano and Orchestra (Soloist: SOULIMA STRAVINSKY; IGOR STRAVINSKY conducting); XVI, <i>February 11</i> | 823 |
| Concerto in D for String Orchestra (First performance at these concerts) (IGOR STRAVINSKY conducting); XVI, <i>February 11</i> | 826 |
| Chant du Rossignol, Symphonic Poem (ERNEST ANSERMET, conducting); XIV, <i>January 28</i> | 722 |
| Suite from the Ballet, "L'Oiseau de Feu" (LEONARD BERNSTEIN conducting); VIII, <i>December 10</i> | 406 |
| Ode in Three parts, for Orchestra (IGOR STRAVINSKY conducting); XVI, <i>February 11</i> | 822 |
| Orpheus, Ballet in Three Scenes (IGOR STRAVINSKY conducting) (First concert performance); XVI, <i>February 11</i> | 829 |
| TCHAIKOVSKY: Symphony No. 4 in F minor, Op. 36; XIX, <i>March 11</i> | 976 |
| VAUGHAN WILLIAMS: Symphony No. 6; III, <i>October 22</i> | 110 |
| "Job"—A Masque for Dancing (THOR JOHNSON conducting); XIII, <i>January 21</i> | 650 |
| VILLA-LOBOS: "Fantasia de movimentos mixtos," for Violin and Orchestra (First performance at these concerts) (Soloist: OSCAR BORGERTH; ELEAZAR DE CARVALHO conducting); XV, <i>February 4</i> | 766 |
| VIVALDI: Concerto in D minor for Orchestra with Organ (Edited by A. SILOTI); I, <i>October 8</i> | 10 |
| WAGNER: A Siegfried Idyll; XXIII, <i>April 22</i> | 1191 |
| Death Music of Siegfried from "Götterdämmerung"; IX, <i>December 17</i> | 463 |
| Introduction to Act III, "Die Meistersinger von Nürnberg"; IX, <i>December 17</i> | 467 |
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| Overture to "Tannhäuser"; XXIII, <i>April 22</i> | 1226 |
| Prelude and Liebestod from "Tristan und Isolde"; IX, <i>December 17</i> | 460 |

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SUMMARY

| | | | |
|---------------------|---|---------------------|---|
| ALBÉNIZ | 1 | MAHLER | 3 |
| C. P. E. BACH | 1 | MARTIN | 1 |
| BARBER | 1 | MILHAUD | 1 |
| BEETHOVEN | 6 | MOZART | 2 |
| BERNSTEIN | 1 | MOUSSORGSKY | 1 |
| BOCCHERINI | 1 | PISTON | 1 |
| BRAHMS | 5 | POULENC | 1 |
| BRUCKNER | 1 | PROKOFIEFF | 2 |
| COPLAND | 1 | RACHMANINOFF | 1 |
| CORELLI | 1 | RAVEL | 2 |
| COWELL | 1 | ROUSSEL | 1 |
| DEBUSSY | 3 | SAINT-SAËNS | 1 |
| DELLO JOIO | 1 | WILLIAM SCHUMAN ... | 1 |
| FERNANDEZ | 1 | SCHUMANN | 1 |
| IRVING FINE | 1 | SHOSTAKOVITCH | 1 |
| FOSS | 1 | SIBELIUS | 1 |
| GLAZOUNOFF | 1 | SOWERBY | 1 |
| HANSON | 1 | STRAUSS | 4 |
| HARRIS | 1 | STRAVINSKY | 6 |
| HAYDN | 2 | TCHAIKOVSKY | 1 |
| HILL | 1 | VAUGHAN WILLIAMS .. | 1 |
| HINDEMITH | 1 | VILLA-LOBOS | 1 |
| HONEGGER | 2 | VIVALDI | 1 |
| LISZT | 2 | WAGNER | 6 |

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80

FIRST PERFORMANCES

| | |
|--------------|---|
| BERNSTEIN: | "The Age of Anxiety", Symphony No. 2, for Piano and Orchestra |
| FERNANDEZ: | Symphony in B major |
| IRVING FINE: | Toccata Concertante |
| FOSS: | Recordare |
| HANSON: | Concerto in G major for Pianoforte and Orchestra |
| SOWERBY: | Symphony No. 4, In B |
| STRAVINSKY: | Orpheus, Ballet in Three Scenes (First concert performance) |

OTHER WORKS PERFORMED FOR THE FIRST TIME AT THESE CONCERTS

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|------------|---|
| BEETHOVEN: | Piano Concerto No. 1 in C major (First performance in the Friday-Saturday series) |
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| DELLO JOIO: | Variations, Chaconne and Finale (First performance in Boston) |
| HONEGGER: | Symphony No. 4 (First performance in Boston) |
| MAHLER: | Symphony No. 7 (First performance in Boston) |
| MARTIN: | "Petite Symphonie Concertante," for Harpsichord, Harp, Piano and Two String Orchestras (First performance in Boston) |
| MILHAUD: | Concerto for Violoncello and Orchestra, No. 1 (First performance in Boston) |
| POULENC: | Concerto for Organ and String Orchestra, with Timpani |
| STRAUSS: | Suite from "Der Rosenkavalier" |
| STRAVINSKY: | Concerto in D for String Orchestra (First performance in Boston) |
| VILLA-LOBOS: | "Fantasia de movimentos mixtos" for Violin and Orchestra |

ARTISTS WHO HAVE APPEARED AS SOLOISTS

| | |
|---|------|
| BERNSTEIN, LEONARD, Piano (Beethoven: Piano Concerto No. 1, in C major), <i>December 10</i> . (Bernstein: "The Age of Anxiety," Symphony No. 2, for Piano and Orchestra), <i>April 8</i> . Sketch | 371 |
| †BIGGS, E. POWER, Organ (Poulenc: Concerto for Organ and String Orchestra with Timpani), <i>October 29</i> . | |
| *BORGERTH, OSCAR, Violin (Villa-Lobos: "Fantasia de movimentos mixtos," for Violin and Orchestra), <i>February 4</i> . Sketch | 769 |
| FIRKUSNY, RUDOLPH, Piano (Hanson: Concerto in G major for Pianoforte and Orchestra, Op. 36), <i>December 31</i> . Sketch | 558 |
| HEIFETZ, JASCHA, Violin (Mozart: Concerto for Violin in D major, No. 4; Prokofieff: Violin Concerto No. 2 in G minor), <i>April 1</i> . Sketch | 1084 |
| *HENRIOT, NICOLE, Piano (Liszt: Concerto for Pianoforte in E-flat major, No. 1), <i>February 25</i> . Sketch | 873 |
| HESS, DAME MYRA, Piano (Brahms: Concerto for Pianoforte No. 1, in D minor), <i>March 4</i> . Sketch | 924 |
| HOROWITZ, VLADIMIR, Piano (Rachmaninoff: Concerto in D minor, No. 3 for Pianoforte and Orchestra), <i>November 5</i> . Sketch | 234 |
| *†MAYES, SAMUEL, Violoncello (Boccherini: Concerto for Violoncello in B-flat major, Op. 34), <i>November 26</i> . Sketch | 336 |
| PIATIGORSKY, GREGOR, Violoncello (Milhaud: Concerto for Violoncello and Orchestra, No. 1; Saint-Saëns: Concerto for Violoncello in A minor), <i>March 11</i> . Sketch | 974 |
| POSSELT, RUTH, Violin (Barber: Concerto for Violin and Orchestra), <i>January 7</i> . Sketch | 600 |

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| SANROMÁ, JESUS MARIÁ, Piano (Ravel: Concerto for Piano and Orchestra), <i>October 22.</i> Sketch | 134 |
| *STRAVINSKY, SOULIMA, Piano (Stravinsky: Capriccio for Piano and Orchestra), <i>February 11.</i> Sketch | 826 |

ARTISTS WHO HAVE ASSISTED IN PERFORMANCES

| | |
|----------------------|---|
| <i>Choruses:</i> | BOSTON UNIVERSITY MALE CHORUS, James R. Houghton, Conductor (Liszt: A Faust Symphony in Three Character Pictures) |
| | HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY, G. Wallace Woodworth, Conductor (Beethoven: Symphony No. 9 in D minor, with final chorus on Schiller's Ode to Joy; Mahler: Symphony in C minor, No. 2, for Orchestra, Soprano and Alto Solos, and Mixed Chorus) |
| <i>Soprano:</i> | ADDISON, ADELE (Mahler: Symphony in C minor, No. 2) |
| | YEEND, FRANCES (Beethoven: Symphony No. 9 in D minor) |
| <i>Contralto:</i> | ALBERTS, EUNICE (Bethoven: Symphony No. 9 in D minor) |
| | *MERRIMAN, NAN (Mahler: Symphony in C minor, No. 2) |
| <i>Tenor:</i> | LLOYD, DAVID (Beethoven: Symphony No. 9 in D minor; Liszt: A Faust Symphony) |
| <i>Baritone:</i> | PEASE, JAMES (Beethoven: Symphony No. 9 in D minor) |
| <i>Speaker:</i> | ADDY, WESLEY (Copland: A Lincoln Portrait) |
| <i>English Horn:</i> | †SPEYER, LOUIS (Hill: Music for English Horn and Orchestra) |
| <i>Harp:</i> | †ZIGHERA, BERNARD (Martin: "Petite Symphonie Concertante" for Harpsichord, Harp, Piano and Two String Orchestras) |
| <i>Harpsichord:</i> | *MARLOWE, SYLVIA (Martin: Petite Symphonie Concertante") |
| <i>Piano:</i> | †FOSS, LUKAS (Martin: "Petite Symphonie Concertante") |

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*First appearance at these concerts

†Member of the Boston Symphony Orchestra

STRAVINSKY, IGOR: *February 11-12. Sketch* 797

RICHARD BURGIN, the Associate Conductor, conducted the concerts of *October 29-30, November 19-20.*

LUKAS FOSS: (*December 31-January 1*) and HOWARD HANSON: (*December 31-January 1*) conducted their own works.

THE FOLLOWING VICTOR RECORDINGS BY THE BOSTON SYMPHONY ORCHESTRA WERE RELEASED IN THE COURSE OF THE SEASON:

Bach: Brandenburg Concerto No. 6; Beethoven: Overture to "Egmont"; Brahms: Academic Festival Overture; Mendelssohn: Symphony No. 4 "Italian" (new recording); Prokofieff: "Classical" Symphony (new recording); Ravel: "Ma Mere l'Oye" (new recording); Schubert: Symphony No. 5; Strauss: "Don Juan".

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PROGRAMS OF THE SUNDAY AFTERNOON SERIES

Six Symphony concerts were given in Symphony Hall on Sunday afternoons (Richard Burgin conducted on November 21; Thor Johnson on January 23; Eleazar de Carvalho on February 27):

1948, October 24. VIVALDI: Concerto in D minor for Orchestra with Organ (Edited by A. SILOTI); MOUSSORGSKY: "Pictures at an Exhibition," Pianoforte Pieces arranged for Orchestra by Maurice Ravel; BEETHOVEN: Symphony No. 7 in A major, Op. 92.

November 21. POULENC: Concerto (in One Movement) for Organ and String Orchestra with Timpani (Soloist: E. POWER BIGGS); MAHLER: Symphony No. 5 in C-sharp minor.

1949, January 2. C. P. E. BACH: Concerto in D major for Stringed Instruments (Arranged for Orchestra by Maximilian Steinberg); FOSS: Recordare (Conducted by the Composer); BRAHMS: Symphony No. 1 in C minor, Op. 68.

January 23. MOZART: Symphony in D major, "Haffner" (K. 385); VAUGHAN WILLIAMS: "Job" — A Masque for Dancing; SMETANA: "Vltava" ("The Moldau"), Symphonic Poem; STRAUSS: Suite from "Der Rosenkavalier".

February 27. GLAZOUNOFF: Symphony No. 4 in E-flat, Op. 48; LISZT: Concerto for Pianoforte in E-flat major, No. 1 (Soloist: NICOLE HENRIOT); ALBENIZ: "Iberia", Suite (Orchestrated by E. Fernández Arbós).

April 24. WAGNER: Prelude to "Lohengrin"; A Siegfried Idyll; TCHAIKOVSKY: Symphony No. 4 in F minor, Op. 36.

PROGRAMS OF THE TUESDAY EVENING SERIES

Nine Symphony concerts were given in Symphony Hall on Tuesday evenings (Leonard Bernstein conducted on December 21 and March 22; Richard Burgin on January 4; Ernest Ansermet on January 25; Eleazar de Carvalho on February 22):

1948, October 12. BRAHMS: Academic Festival Overture, Op. 80; DEBUSSY: "Prélude à l'après-midi d'un Faune" (Eclogue by Stéphane Mallarmé); RAVEL: "Daphnis et Chloé" Ballet (Second Suite); BEETHOVEN: Symphony No. 3 in E-flat major, "Eroica," Op. 55.

November 2. VIVALDI: Concerto in D minor for Orchestra with Organ (Edited by A. SILOTI); VAUGHAN WILLIAMS: Symphony No. 6; HONEGGER: Symphony for

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November 23. CORELLI: Sarabande, Gigue and Badinerie (arranged for String Orchestra by Ettore Pinelli); WAGNER: Prelude to "Lohengrin"; PROKOFIEFF: Scythian Suite, "Ala and Lolli," Op. 20; BRAHMS: Symphony No. 1 in C minor, Op. 68.

December 21. SCHUMANN: Overture to Byron's Manfred, Op. 115; BEETHOVEN: Piano Concerto No. 1, in C major, Op. 15 (Soloist: LEONARD BERNSTEIN); WAGNER: Prelude and "Liebestod" from "Tristan und Isolde"; STRAVINSKY: Suite from the Ballet, "L'Oiseau de Feu".

1949, January 4. WEBER: Overture to "Euryanthe"; BRAHMS: Symphony No. 3 in F major, Op. 90; BRUCKNER: Adagio from the String Quintet; RIMSKY-KORSAKOV: Suite from the Opera, "The Fairy Tale of Tsar Saltan" (After Pushkin).

January 25. BEETHOVEN: Overture to "Leonore" No. 2, Op. 72; Symphony No. 4 in B-flat major, Op. 60; STRAVINSKY: Chant du Rossignol, Symphonic Poem; DEBUSSY: "Ibéria" ("Images" for Orchestra, No. 2).

February 22. RIMSKY-KORSAKOV: "The Russian Easter, Overture on Themes of the Obichod," Op. 36; VILLA-LOBOS: "Fantasia de movimientos mixtos," for Violin and Orchestra (Soloist: OSCAR BORGERTH); STRAUSS: "Also Sprach Zarathustra," Symphonic Poem (Freely after Friedrich Nietzsche).


March 22. HAYDN: Symphony No. 101 in D major ("The Clock"); SHOSTAKOVITCH: Symphony No. 7, Op. 60.

April 19. C. P. E. BACH: Concerto in D major for Stringed Instruments (Ar-ranged for Orchestra by Maximilian Steinberg); DEBUSSY: "La Mer," Trois Esquisses Symphoniques; BEETHOVEN: Symphony No. 7, in A major, Op. 92.

CONCERTS OUTSIDE OF BOSTON

6 Concerts in Sanders Theatre, Harvard University, Cambridge, Mass., on Tuesday evenings — October 26 (RICHARD BURGIN conducting); December 14, January 18 ((THOR JOHNSON conducting); February 8 (IGOR STRAVINSKY conducting), March 8, April 5.

5 Concerts in the Metropolitan Theatre, Providence, R. I., on Tuesday evenings — October 19, November 16 (RICHARD BURGIN conducting), February 1 (ELEAZAR DE CARVALHO conducting), March 1, March 29 (LEONARD BERNSTEIN conduct-ing).



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5 Concerts in the Academy of Music, Brooklyn, N. Y., Friday evenings — November 12 (Soloist: JESUS MARIA SANROMA), January 14 (Soloist: RUDOLF FIRKUSNY), February 18 (IGOR STRAVINSKY conducting; Soloist: SOULIMA STRAVINSKY), March 18 (RICHARD BURGIN conducting), April 15.

Western Tour, November 30 — December 8 inclusive: Concerts in Pittsburgh, Pa.; Cleveland, Ohio; Cincinnati, Ohio; Chicago, Ill.; Milwaukee, Wis.; Ann Arbor, Mich.; Detroit, Mich.; Rochester, N. Y.

Concerts in other cities: Wellesley, Mass., October 5; New Haven, Conn., November 9, March 15; Hunter College, November 11; Springfield, Mass., January 11; Washington, D. C., January 13; Newark, N. J., February 17 (IGOR STRAVINSKY conducting; Soloist: SOULIMA STRAVINSKY), March 17; Hartford, Conn., March 14; Philadelphia, Pa., April 12; New Brunswick, N. J., April 14.

PENSION FUND CONCERTS (107th, 108th)

June 6, 1948. Concert by the Boston Pops Orchestra.

March 27, 1949. BACH: Mass in B-Minor (HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY, G. WALLACE WOODWORTH, Conductor; Soloists: ADELE ADDISON, Soprano; EUNICE ALBERTS, Contralto; SUMNER CROCKETT, Tenor; LEE WOLOVSKY, Bass; RICHARD BURGIN, Violin; LOUIS SPEYER and JEAN DEVERGIE, Oboe d'Amore; WILLEM VALKENIER, Horn; JAMES PAPPOUTSAKIS, Flute; E. POWER BIGGS, Organ; LUKAS FOSS, Harpsichord.

MEETING OF THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The fifteenth Annual Meeting of the Friends of the Orchestra was held in Symphony Hall on March 2, 1949, at four o'clock in the afternoon. Mr. Wolcott presided as Chairman, read the Treasurer's Report and introduced Mr. Henry B.

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Cabot. The Orchestra played Corelli's Suite for Strings, as arranged by Pinelli, and Debussy's "La Mer". Mr. Edward A. Taft, as Chairman of the Committee for the Serge Koussevitzky Twenty-fifth Anniversary Fund, reported the progress of this reserve fund intended for the Orchestra's future. The Trustees received the members at tea.

POP CONCERTS

The 63rd season of the Boston Pops, Arthur Fiedler, conductor, was given in Symphony Hall, May 4 to July 3, with performances each night (except Sundays, June 13, 20, 27).

THE FOLLOWING VICTOR RECORDINGS BY THE BOSTON POPS ORCHESTRA WERE RELEASED IN THE COURSE OF THE SEASON:

Auber: Overtures (Masaniello, Crown Diamonds, Bronze Horse, Fra Diavolo); Beethoven: "Consecration of the House" Overture (re-issue); Boccherini: Minuet for Strings; Bolzoni: Minuet for Strings; Dvorák: "Husitská" Overture, Slavonic Dance in G minor; Liszt: Hungarian Rhapsody No. 2, Liebestraum; Offenbach: "Orpheus in Hades" Overture; Paisello: "Barber of Seville" Overture (re-issue); Smetana: "The Moldau"; Strauss: "Der Rosenkavalier" Waltzes; Suppé: "The Beautiful Galatea" Overture.

ESPLANADE CONCERTS

The 20th consecutive season of Esplanade concerts by an orchestra of members of the Boston Symphony Orchestra, Arthur Fiedler, Conductor, was given in the Edward Hatch Memorial shell. The season opened on July 6, with performances each night excepting Mondays, weather permitting, through July 25. There were also three Wednesday morning concerts for children.

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BROADCASTS

The concerts of the Boston Symphony Orchestra on Tuesday Evenings from 9:30 to 10:30 continued under a cooperative sponsorship in the network of the American Broadcasting Company and ended with the Berkshire Festival concert of August 22. The Boston Symphony Orchestra in rehearsal was broadcast on the network of the National Broadcasting Company each week from 1 to 1:30 P. M., beginning November 22, as a sustaining program. Beginning Sunday, December 12 at 5:30 (at 5 o'clock, beginning April 3) a half-hour "studio" broadcast was made each week from the stage of Symphony Hall by a Pops Orchestra, Arthur Fiedler conducting, under the sponsorship of RCA Victor Company.

OBITUARY

Three members of the Boston Symphony Orchestra have died during the season past: Victor Polatschek, First clarinet, July 28, 1948; Frank Zecchino, violin, December 16, 1948; Emil Arcieri, percussion, March 17, 1949.

EXHIBITS

1948-49

(In collaboration with the Boston Museum of Fine Arts)

| | | |
|-----------------------------------|---|------------------------|
| October 8 through October 24 | Lithographs by Henri de Toulouse-Lautrec (Boston Public Library) | page 28, 99 |
| October 29 through November 27 | Contemporary American Paintings (Springfield Museum of Fine Arts) | pages 147, 197 |
| December 10 through January 8 | Ship Portraits (Peabody Museum, Salem) | page 363 |
| January 21 through February 12 | Paintings by North Vermont Artists | page 740 |
| February 22 through March 12 | Photographs by members of the Boston Camera Club | pages 843, 896 |
| March 22 through April 9 | Wood engravings by Eric Gill and cartoons for frescoes by Jobic DuVivier | pages 1000, 1051, 1103 |
| April 19 through April 30 | Serge Koussevitzky memorabilia | page 000 |

TANGLEWOOD

BERKSHIRE FESTIVAL

Four concerts by members of the Boston Symphony Orchestra, directed by SERGE KOUSSEVITZKY, were given in the Theatre-Concert Hall, on two Sunday afternoons and two Tuesday evenings.

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July 18, 27. BACH: Concerto No. 3 in G major, for Strings (with Sinfonia from the Cantata, "Christ lag in Todesbanden"), Cantata No. 65, "*Sie werden aus Saba Alle Kommen*" (Orchestra and chorus, with tenor and bass) (Festival chorus, HUGH ROSS, conductor; Soloists: DAVID LLOYD, Tenor; JAMES PEASE, Bass), Concerto in D Minor, for Three Pianos and Strings (Soloists: LUKAS FOSS, BERNARD ZIGHERA, RALPH BERKOWITZ), Suite No. 2, in D Minor, for Flute and Strings (Soloist: GEORGE LAURENT), Concerto in C Major, for Three Pianos and Strings (Soloists: LUKAS FOSS, BERNARD ZIGHERA, RALPH BERKOWITZ).

July 20, 25. MOZART: Serenade ("*Nacht Musique*"), for 2 Oboes, 2 Clarinets, 2 Horns, and 2 Bassoons (K. 388), Symphony in E-flat Major (K. 543), Piano Concerto in G Major (K. 453) (Soloist: LUKAS FOSS), Symphony in C Major (K. 338).

Nine symphony concerts by the Boston Symphony Orchestra under the direction of SERGE KOUSSEVITZKY were given in the Shed.

Series A, July 29. BACH: Overture (Suite) No. 3 in D major, for Orchestra; HINDEMITH: Symphony, "Mathis der Maler"; BEETHOVEN: Symphony No. 5 in C minor

July 31. PISTON: Symphony No. 3; PROKOFIEFF: Violin Concerto No. 1 (Soloist: ISAAC STERN); BRAHMS: Symphony No. 1 in C minor.

August 1. (afternoon) (LEONARD BERNSTEIN conducting). MILHAUD: Symphony No. 2 (the composer conducting); MAHLER: Symphony in C minor, No. 2, for Orchestra, Soprano and Alto Solos, and Mixed Chorus (FESTIVAL CHORUS, prepared by HUGH ROSS: Soloists: ELLABELLE DAVIS, Soprano; NAN MERRIMAN, Contralto).

Series B, August 5. BEETHOVEN: Symphony No. 6, in F major, "Pastoral"; STRAVINSKY: "Oedipus Rex," Opera Oratorio in Two Acts (FESTIVAL CHORUS, prepared by HUGH ROSS: Soloists: CAROL BRICE, Mezzo-Soprano; DAVID LLOYD, Tenor; JAMES PEASE, Baritone; WESLEY ADDY, Speaker).

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August 7. PROKOFIEFF: "Romeo and Juliet," Ballet, Second Suite; VAUGHAN WILLIAMS: Symphony No. 6 (First performance in America); STRAUSS: "Don Quixote," Fantastic Variations on a Theme of Knightly Character (Soloists: GREGOR PIATIGORSKY, Violoncello; JOSEPH DE PASQUALE, Viola).

August 8. (afternoon) (ELEAZAR DE CARVALHO conducting) BERLIOZ: Fantastic Symphony; VILLA-LOBOS: Madoña," Symphonic Poem; DE FALLA: Suite from "El Amor Brujo"; SIQUEIRA: Congo, Toada, and Côco from the Suite "Nordestina".

Series C, August 12. (LEONARD BERNSTEIN conducting) MOUSSORGSKY: "Une Nuit sur le Mont-Chauve" ("A Night on Bald Mountain"); STRAVINSKY: "Petrouchka" (Soloist: LUKAS FOSS); SHOSTAKOVITCH: Symphony No. 5.

August 14. (ROBERT SHAW Conducting) DEBUSSY: "La Damselle Elue," Lyric Poem for Women's Chorus, Solo Voices, and Orchestra (FESTIVAL CHORUS; Soloists: ELLEN FAULL, Soprano; EUNICE ALBERTS, Contralto); BRAHMS: A German Requiem (FESTIVAL CHORUS; Soloists: FRANCES YEEND, Soprano; JAMES PEASE, Bass).

August 15. (afternoon) BEETHOVEN: Symphony No. 3 in E-flat major, "Eroica"; SIBELIUS: Symphony No. 2, in D major.

Extra Concerts. August 10. TCHAIKOVSKY PROGRAM: Symphony No. 6, Piano Concerto No. 1 (Soloist: SEYMOUR LIPKIN; Overture Solennelle, "1812".

A benefit concert, "Tanglewood on Parade" was given on Tuesday, August 3rd, with performances by the departments of the Berkshire Music Center and a concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting: BEETHOVEN's Overture to "Leonore" No. 3; PROKOFIEFF's "Peter and the Wolf" (Speaker: WESLEY ADDY), and waltzes by JOHANN STRAUSS, SIBELIUS, and RAVEL.

THE BERKSHIRE MUSIC CENTER

The Berkshire Music Center, Serge Koussevitzky, Director, held its sixth session at Tanglewood from July 5 to August 15, 1948. The Center consisted, as before, of five departments:

- I. Orchestral Conducting, under the direction of DR. KOUSSEVITZKY, assisted by LEONARD BERNSTEIN, RICHARD BURGIN and ELEAZAR DE CARVALHO; Choral Conducting, under HUGH ROSS and ROBERT SHAW;
- II. Orchestral and Chamber Music, the Chamber Music under the direction of GREGOR PIATIGORSKY; members of the Boston Symphony Orchestra;
- III. Composition, under AARON COPLAND and DARIUS MILHAUD;
- IV. Opera, under the direction of BORIS GOLDOVSKY, assisted by NASSAN ABIS-KHAIRON, SARAH CALDWELL, BARBARA LAWTHERS, JAN MEYEROWITZ, LEO VAN WITSEN and FELIX WOLFES;
- V. Choral Singing, under ROBERT SHAW and HUGH ROSS, and Ensemble Playing.

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- April 23, Matinee & Eve., Shakespeare's "A Midsummer Night's Dream"
- April 29-30, Ben Jonson's hilarious farce "Volpone"
- May 13-14, Wm. Saroyan's Play "Jim Dandy"

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- ★ Tues., April 19, at 2:30, "Hansel and Gretel"
- ★ Sat., April 23, at 2:30, "A Midsummer Night's Dream"
- ★ Sat., April 30, at 2:30, "Heidi"
- ★ Sat., May 14, at 2:30, "Hansel and Gretel"

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|-----------------|---|
| Bach, C. P. E. | Concerto for Orchestra in D major |
| Bach, J. S. | Brandenburg Concertos No. 2, 3, 4, 5, 6 Suites No. 2 and 3. Prelude in E major |
| Beethoven | Symphonies Nos. 2, 3, 8, and 9; Missa Solemnis; Overture to "Egmont" |
| Berlioz | Symphony, "Harold in Italy" (Primrose) Three Pieces, "Damnation of Faust," Overture, "The Roman Carnival" |
| Brahms | Symphonies Nos. 3, 4 Violin Concerto (Heifetz), Academic Festival Overture |
| Copland | "El Salón México," "Appalachian Spring," "A Lin- coln Portrait" (Speaker: Melvyn Douglas) |
| Debussy | "La Mer," Sarabande, Afternoon of a Faun |
| Fauré | "Pelléas et Mélisande," Suite |
| Foote | Suite for Strings |
| Grieg | "The Last Spring" |
| Handel | Larghetto; Air from "Semele" (Dorothy Maynor) |
| Hanson | Symphony No. 3 |
| Harris | Symphony No. 3 |
| Haydn | Symphonies No. 94 "Surprise" (new recording); 102 (B-flat) |
| Khatchaturian | Piano Concerto (Soloist: William Kapell) |
| Liadov | "The Enchanted Lake" |
| Liszt | Mephisto Waltz |
| Mendelssohn | Symphony No. 4, "Italian" (new recording) |
| Moussorgsky | "Pictures at an Exhibition" Prelude to "Khovanstchina" |
| Mozart | Symphonies in A major (201); E-flat (184); C major (338); Air of Pamina, from "The Magic Flute" (Dorothy Maynor) |
| Piston | Prelude and Allegro for Organ and Strings (E. Power Biggs) |
| Prokofieff | Classical Symphony (new recording); Violin Concerto No. 2 (Heifetz); "Lieutenant Kijé," Suite; "Love for Three Oranges," Scherzo and March; "Peter and the Wolf"; "Romeo and Juliet," Suite; Symphony No. 5, Dance from "Chout" |
| Rachmaninoff | "Isle of the Dead"; "Vocalise" |
| Ravel | "Daphnis and Chloé," Suite No. 2 (new recording); Pavane, Rapsodie Espagnole, Bolero, Ma Mère l'Oye (new recording) |
| Rimsky-Korsakov | "The Battle of Kerjenetz"; Dubinushka |
| Satie | Gymnopédie No. 1 |
| Schubert | "Unfinished" Symphony (new recording) Symphony No. 5; "Rosamunde," Ballet Music |
| Schumann | Symphony No. 1 ("Spring") |
| Shostakovitch | Symphony No. 9 |
| Sibelius | Symphonies Nos. 2 and 5; "Pohjola's Daughter"; "Tapiola"; "Maiden with Roses" |
| Sousa | "The Stars and Stripes Forever," "Semper Fidelis" |
| Strauss, J. | Waltzes: "Voices of Spring," "Vienna Blood" |
| Strauss, R. | "Also Sprach Zarathustra," "Don Juan," "Till Eulenspiegel's Merry Pranks" |
| Stravinsky | Capriccio (Sanromá); Song of the Volga Barge-men |
| Tchaikovsky | Symphonies Nos. 4, 5, 6; Waltz (from String Serenade); Overture, "Romeo and Juliet"; Fan- tasia, "Francesca da Rimini" |
| Thompson | "The Testament of Freedom" |
| Vivaldi | Concerto Grosso in D minor |
| Wagner | Prelude and Good Friday Spell from "Parsifal" |
| Weber | Overture to "Oberon" |

The Chorus participated in the Berkshire Festival (as listed above). Rossini's opera "The Turk in Italy" was given on August 9 and 11 by the Opera Department.

In addition to the 36 school concerts and opera performances, there were six chamber music concerts. Four of these were a Schubert cycle presented with the coöperation of the Elizabeth Sprague Coolidge Foundation in the Library of Congress:

July 7 — CARLETON SPRAGUE SMITH, Flute; SUZANNE BLOCH, Guitar; PAUL DOKTOR, Viola; SIDNEY EDWARDS, Violoncello; ERICH ITOR KAHN, Piano; RALPH HERBERT, Baritone. SCHUBERT: Quartet for Flute, Guitar, Viola and Violoncello; Sonata in A Minor, for Piano and Arpeggione; Winterreise, Song Cycle, Op. 89.

July 14 — The Albeneri Trio (GIORGIO CIOMPI, Violin; BENAR HEIFETZ, Violoncello; ERICH ITOR KAHN, Piano). SCHUBERT: Trio in B-Flat Major, Op. 99; Sonata in A Major for Violin and Piano, Op. 162; Trio in E-Flat Major, Op. 100.

July 21 — The Boston String Quartet (ALFRED KRIPS, Violin; SHELDON ROTENBERG, Violin; JOSEPH DE PASQUALE, Viola; ALFRED ZIGHERA, Violoncello); MISCHA NIELAND, Violoncello, Assisting Artist. SCHUBERT: String Quartet in D Minor ("Der Tod und das Mädchen"); String Quintet in C Major, Op. 163.

July 28 — The Boston Conservatory String Quartet (GASTON ELCUS, Violin; HARRY DICKSON, Violin; ALBERT BERNARD, Viola; JACOBUS LANGENDOEN, Violoncello); HENRI GIRARD, Double Bass, and LUCIE ELCUS, Piano, Assisting Artists. SCHUBERT: String Quartet in A Minor, Op. 29; Quintet in A Major, Op. 114 ("Die Forelle"); the slow movement of the Mozart Clarinet Quintet was played by the quartet with Mr. MANUEL VALERIO assisting (in memory of Victor Polatschek, who died July 27).



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The six Quartets by Béla Bartók were presented with the coöperation of the Juilliard School of Music on July 10 and 17, by the Juilliard Quartet (ROBERT MANN, Violin; ROBERT KOFF, Violin; RAPHAEL HILLYER, Viola; ARTHUR WINOGRAD, Violoncello).

Three Faculty recitals:

Two concerts of organ music were given by E. Power Biggs:

August 1 — BACH: Toccata in F Major; Three Chorale Preludes (Kommst Du Nun, Jesu, vom Himmel Herunter; In Dulci Jubilo; Nun Freut Euch, Lieben Christen g'mein); Three Contrapuncti from "The Art of Fugue"; Passacaglia and Fugue in C Minor.

August 8 — (Students of the Department II Orchestra assisting) HANDEL: Concerto No. 13 in F Major for Organ and Strings; BACH: Toccata and Fugue in D Minor; POULENC: Concerto in G Minor for Organ, Strings and Tympani.

August 14 — Recital by GREGOR PIATIGORSKY, Violoncello, and RALPH BERKOWITZ, Piano: BEETHOVEN: Sonata in A Major, Op. 69; SCHUMANN: Fantasiestuecke, Op. 73; HINDEMITH: Sonata (composed in 1948 for Mr. Piatigorsky and here given its first performance).

The Society of Friends of the Berkshire Music Center was continued as an organization of those interested in the activities of the Center and its support.



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A program in honor of Serge Koussevitzky will follow the civic dinner to be given in Symphony Hall on Monday evening, May 2. The program of music and speaking will begin at approximately 8:30 (the doors will be opened at 8). Balcony seats (reserved) at \$1 each, including tax, are on sale at the box-office.

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PROGRAMS

SERIES A
THURSDAY EVE-
NING, July 28

VIVALDI.....Orchestral Concerto in D minor
STRAUSS....."Death and Transfiguration"

BRAHMS.....Symphony No. 2, in D major

BEETHOVEN.....Overture to "Egmont"

BEETHOVEN.....Piano Concerto No. 4, in G major
(Soloist: Claudio Arrau)

SATURDAY EVE-
NING, July 30

LISZT.....A Faust Symphony
(In commemoration of the 200th Anniversary
of the birth of Goethe)

LEONARD BERNSTEIN, *conducting*

SUNDAY AFTER-
NOON, July 31

SCHUMANN.....Overture to "Manfred"

SCHUMANN.....Symphony No. 4, in D minor

STRAVINSKY....."Le Sacre du Printemps"

SERIES B
THURSDAY EVE-
NING, August 4

TCHAIKOVSKY.....Serenade for String Orchestra

TCHAIKOVSKY.....Violin Concerto
(Soloist: Jascha Heifetz)

TCHAIKOVSKY.....Symphony No. 4, in F minor

ROUSSEL.....Suite in F major

MILHAUD.....Violoncello Concerto No. 2
(Soloist: Gregor Piatigorsky)

SATURDAY EVE-
NING, August 6

MESSIAEN....."L'Ascension"

FRANCK.....Symphony in D minor

ELEAZAR DE CARVALHO, *conducting*

SUNDAY, AFTER-
NOON, August 7

WILLIAM SCHUMAN.....Symphony for Strings

VILLA-LOBOS.....Mandú-Carárá

STRAUSS....."Thus Spake Zarathustra"

SERIES C
THURSDAY EVE-
NING, August 11

LEONARD BERNSTEIN, *conducting*

SCHUBERT.....Symphony No. 4 ("Tragic")

SHOSTAKOVITCH.....Symphony No. 7

HAYDN.....Symphony in G major, No. 88

SATURDAY EVE-
NING, August 13

BRITTEN.....Symphony with Chorus
(First performance)

C. P. E. BACH.....Concerto for Orchestra

COPLAND....."Quiet City"

DEBUSSY....."La Mer"

SUNDAY AFTER-
NOON, August 14

BEETHOVEN.....Symphony No. 5, in C minor

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[Sixty-eighth Season, 1948-1949]

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Pierre Mayer
Manuel Zung
Samuel Diamond
Victor Manusevitch
James Nagy
Leon Gorodetzky
Raphael Del Sordo
Melvin Bryant
John Murray
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Henri Erkelens
Saverio Messina
Herman Silberman
Stanley Benson
Sheldon Rotenberg

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Ludwig Juht
Irving Frankel
Henry Greenberg
Henry Portnoi
Gaston Dufresne
Henri Girard
Henry Freeman
John Barwicki

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Jean Cauhapé
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Eugen Lehner
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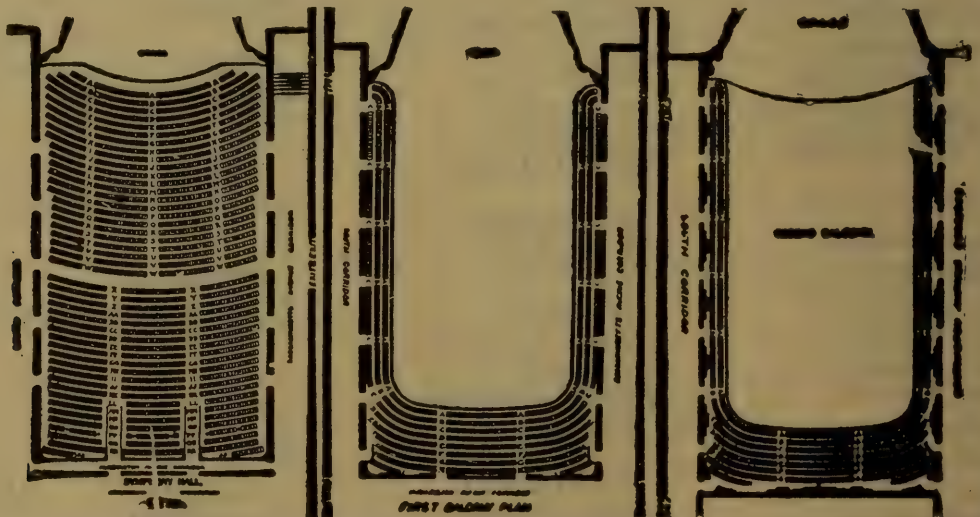
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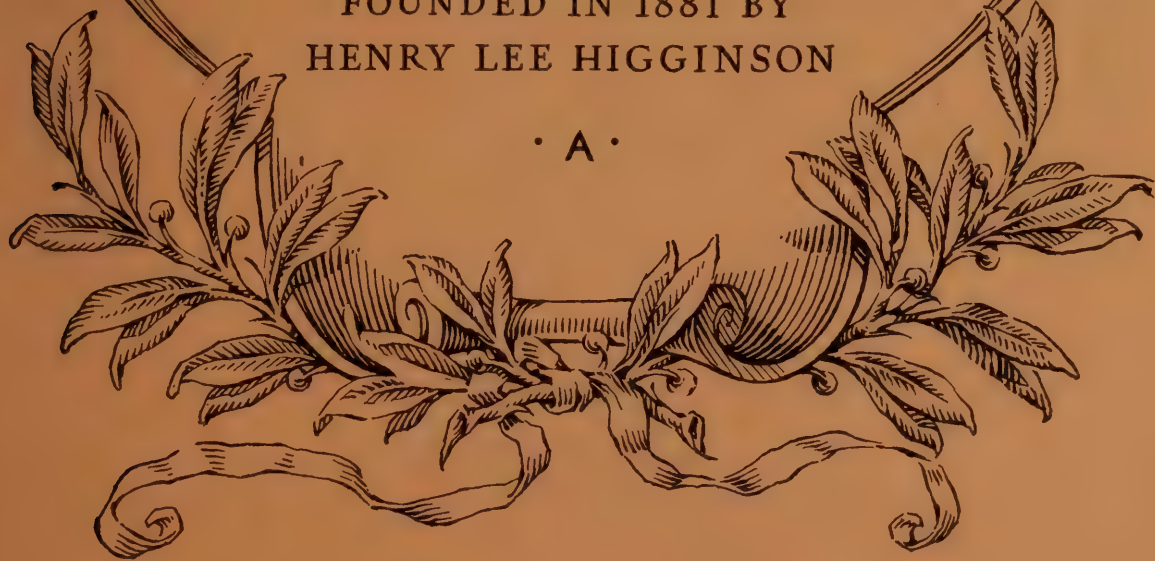
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SIXTY-EIGHTH SEASON, 1948-1949

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

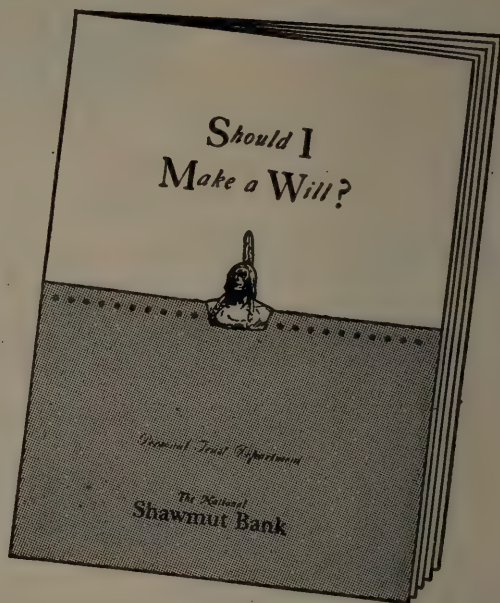
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25 YEARS AGO

Serge Koussevitzky's program for his first concert in America, as conductor of the Boston Symphony Orchestra, in Symphony Hall, October 10-11, 1924, was as follows:

VIVALDI: Concerto in D minor for Orchestra with Organ (Edited by A. Siloti) (*First performance in America*)

BERLIOZ: Overture, "The Roman Carnival," Op. 9

BRAHMS: Variations on a Theme by Haydn, Op. 56a

HONEGGER: "Pacific 231," Orchestral Movement (*First performance in America*)

SCRIABIN: "The Poem of Ecstasy," Op. 54

The following "first impressions" are quoted from the reviews of this concert:

H. T. PARKER, in the *Boston Transcript*:

In Mr. Koussevitzky by the proofs of yesterday dwell those four-fold powers which define and consummate a conductor of the first order. The ability to discover, unfold, curve and modulate the intrinsic and essential line of the music; to weave it into pattern; by pace and rhythm to give it motion; by accent to impart it character. The ability to distribute over the surface of this pattern the harmonic and instrumental colors which are light and shade, heat and cold upon it. The ability to give to each piece and each composer in it his particular voice, quality, life — Vivaldi winding into his staid patterns golden threads of sumptuous, sensuous melody; Berlioz lining and coloring his fresco of a dancing, singing, rioting yet stately Rome, Cellini's city; Brahms twining wreaths of fancy round the grave brows of meditation; Honegger passioning in tone for machine, writing the music of mass, drive, impact; Scriabin from the depths of longing, loosing his voluptuous sea, till it scales a heaven of plangent ecstasy.

PHILIP HALE, in the *Boston Herald*:

Mr. Koussevitzky has a commanding figure and that indefinable quality known as magnetism which works its spell on orchestra and audience. When he faces his public he is neither arrogant nor obsequious. He at once inspires con-

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fidence, expectation, curiosity. These are all valuable qualities for a conductor to possess in these nervous, restless, questioning years.

It is evidence that Mr. Koussevitzky is imaginative; that while he can be sensuous in gaining effects of color, this sensuousness is controlled by a cool head. He probably approves the famous paradox of Diderot. He surely sympathizes with the dictum of Mozart: "Music should sound." There is no fear in his breast of pedantic saws and cold or stuffed traditions: he thinks for himself: he feels the music in his own way; he hears its appeal without caring how it appealed or appeals to others.

He knows that melodic figures should be sung, yet he is not given to sentimentalism. He realizes the value of tonal proportion. When he delights in strong contrasts, it is not merely to win the applause of the unthinking. He is dramatic, but yesterday he was not theatrical.

These are hasty impressions made by his leadership at one concert. It is always rash to prophesy, but, after all, is it rash to predict that the season of 1924-25 will be a brilliant one?

OLIN DOWNES, in the *New York Times*:

Koussevitzky is not the prima donna type of conductor that some have called him, but he is a striking figure on the stage. His authority is so complete that it is sensed before it is demonstrated, and when there is an occasion for a dramatic gesture he can make one. His gestures, however, are not excessive. There were moments when he allowed the orchestra to play itself, giving the players their heads, with no animating effort on his part save the extremely mobile play of feature and communicating eye. At other moments he was the imperious leader, a hand and forefinger outstretched in command, a picture of dynamic, compelling energy. In a word, Mr. Koussevitzky has the qualities and the "magnetism" especially valuable for public success in this country, of the virtuoso conductor. He has these but he has more. It is possible to say, after a single concert that at the least he is a musician who feels deeply his mission, who interprets with flaming temperament and communicative power.

.

There will, of course, be divisions of opinion concerning his readings, but there was no mistaking the excitement of the audience and the enthusiasm of his welcome. It is plain that there is a new

and significant figure among conductors in America today, and that he is at the head of the Boston Symphony Orchestra.

WARREN STOREY SMITH, in the *Boston Post*:

Report had included Mr. Koussevitzky among the more demonstrative of conductors and to be sure there are moments when, swayed by the music in hand, he "lets himself go" far more than did the reticent Monteux. Nevertheless Mr. Koussevitzky's manner upon the podium is far from sensational. Often he is singularly sparing of gesture: often his expressive left hand hangs idly at his side. But when he would build a climax, enforce a telling stroke, or draw from the instruments a melting songfulness, then are Mr. Koussevitzky's gestures equal to the occasion.

In his conducting the embodiment of grace and of physical expressiveness, Mr. Koussevitzky seems born to lead an orchestra as Pavlova was born to dance or Melba to sing. His feeling for musical "values" as revealed in yesterday's concert is remarkable. To a rare degree is he the divining interpreter sensing to the last detail the tonal and the spiritual content of the score before him; and as unmistakably can he transmit to his orchestra all that he discerns and feels. Time may prove that his interpretations are not infallible. But under no circumstances could he be inarticulate.

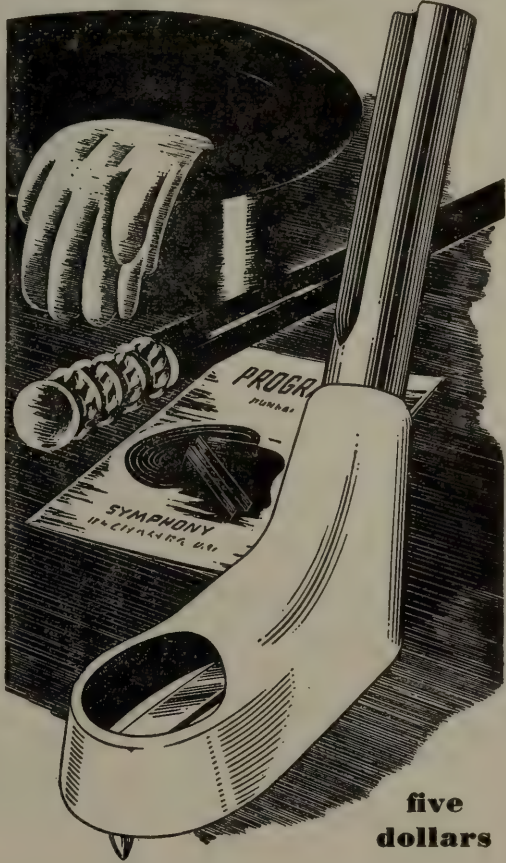
Have some thought Brahms' variations long-winded and at times dull? Then let them hear Mr. Koussevitzky make of the piece an ever-changing tonal tapestry. Do some call Berlioz's Overture hackneyed? Then bid them hear the miracle of brilliance that Mr. Koussevitzky makes of it. Are some repelled by modern dissonance? Then let them sit before "Pacific 231" as it sounded in Symphony Hall yesterday afternoon, and they will learn that, whatever his means and however fantastic his idea or his inspiration, the modern composer also feels and expresses. Necessary to him as to the older composer is the conductor who, through an often astonishing complexity of means, can discern the end that is the true aim of all music old or new—expression.

EXHIBITION

On view in the Gallery is an exhibition of lithographs by Toulouse-Lautrec, and a portrait of Dr. Koussevitzky, made in 1934 by B. Schoukhaeff, and recently arrived from France.

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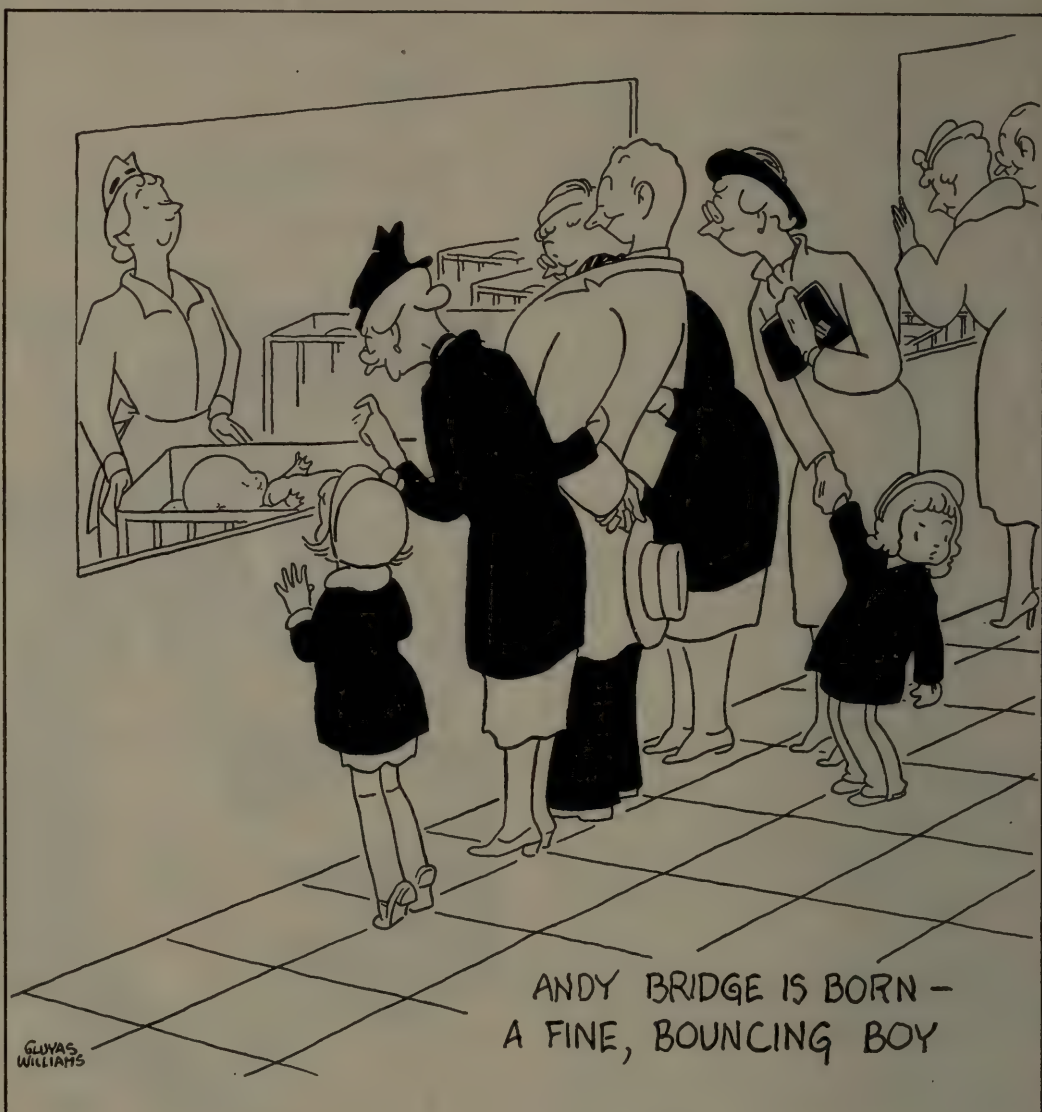
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BRAHMSAcademic Festival Overture, *Op. 80*

DEBUSSY....."Prélude à l'après-midi d'un Faune"
(Eclogue by Stéphane Mallarmé)

RAVEL....."Daphnis et Chloé," Ballet (Second Suite)
Lever du jour — Pantomime — Danse générale

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BEETHOVEN.....Symphony No. 3 in E-flat major,
"Eroica," *Op. 55*

- I. Allegro con brio
 - II. Marcia funebre: Adagio assai
 - III. Scherzo: Allegro vivace; Trio
 - IV. Finale: Allegro molto
-

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ACADEMIC FESTIVAL OVERTURE, *Op. 80*

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The overture was composed in 1880; first performed January 4, 1881, at the University of Breslau.

The orchestration: two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, three trumpets, three trombones, tuba, bass drum, timpani, cymbals, triangle and strings.

BRAHMS' two overtures, the *Akademische Fest-Ouvertüre* and the *Tragische Ouvertüre* were composed in one summer — in 1880 at Bad Ischl. It was his first summer in this particular resort, and although he was somewhat discouraged by an abundance of rainy weather, its charms drew him again in later years (1889-96). "I must give high praise to Ischl," he wrote to Billroth in June, 1880, "and although I am threatened only with one thing — the fact that half



Vienna is here — I can be quiet here —and on the whole I do not dislike it." Which is to say that Ischl had already become the gathering point of a constant round of cronies from Vienna. Brahms' friends of course would scrupulously respect the solitudes of the master's mornings — the creative hours spent, partly in country walks, partly in his study. Later in the day he would welcome the relaxation of companionship — of conversation to an accompaniment of black cigars and coffee, of mountaineering (Brahms was a sturdy walker), or of music-making together.

When the University at Breslau conferred upon Brahms, in the spring of 1879, the degree of Doctor of Philosophy, the composer responded in kind, and made the institution the handsome present of an overture on student airs. Presents of this sort are not to be unduly hastened when artistic good faith and the heritage of the musical world are considered. Brahms composed and destroyed another "Academic" overture before this one, if Heuberger is not mistaken. The performance came the following January, when Brahms conducted it at Breslau, while the Herr Rektor and members of the philosophical faculty sat in serried ranks, persumably gowned, in the front rows.

It goes without saying that both Brahms and his overture were quite innocent of such "academic" formality. It is about a tavern

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table, the faculty forgotten, that music enters spontaneously into German college life. Although Brahms never attended a university he has tasted something of this life at Göttingen when, as a younger man, he visited with Joachim, who was studying at the University. Brahms did not forget the melody that filled the *Kneipe*, inspired by good company and good beer. Student songs, with their *Volkslied* flavor, inevitably interested him. He found use for four of them. *Wir hatten gebauet ein stättliches Haus* is first given out by the trumpets. *Der Landesvater* (*Hört, ich sing' das Lied der Lieder*) is used rhythmically, delightfully developed. The *Fuchslied* or Freshman's Song (*Was kommt dort von der Höh'*) is the choice of the unbuttoned Brahms, and leaves all educational solemnities behind. The air is introduced by two bassoons. When Brahms wrote Kalbeck that he had composed "a very jolly potpourri on students' songs *à la Suppé*," Kalbeck inquired jokingly whether he had used the "Fox song." "Oh, yes," said Brahms complacently. Kalbeck, taken aback, protested that he could not imagine any such tune used in homage to the "leathery Herr Rektor," and Brahms answered: "That is wholly unnecessary." Brahmsian horseplay does not get quite out of hand, and the dignities are saved beyond doubt when the full orchestra finally intones the hearty college hymn, *Gaudeamus Igitur*.

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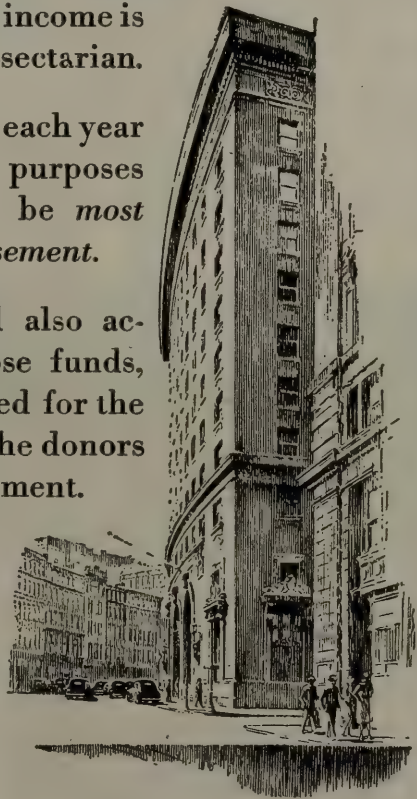
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PRELUDE TO "THE AFTERNOON OF A FAUN" (AFTER THE ECLOGUE OF STÉPHANE MALLARMÉ)

By CLAUDE DEBUSSY

Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris,
March 26, 1918

Debussy completed his *Prelude to the Afternoon of a Faun* in the summer of 1894. The Prelude was performed at the concerts of the Société Nationale, December 22, 1894, Gustave Doret conducting. It was published in 1895.

The orchestration is as follows: three flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two harps, antique cymbals, and strings.

The first performance in the United States was by the Boston Orchestral Club. Georges Longy, conductor, April 1, 1902. The first performance by the Boston Symphony Orchestra was December 30, 1904. The Prelude did not find its way into the concerts of the Paris Conservatoire until the end of 1913.

IT was in 1893 that musical Paris, or at least the more discerning part of its audiences, began to awaken to the special qualities in Claude Debussy, for it was in that year that his String Quartet and "*La Damoiselle Élie*" were first performed. A result of these performances was the arrangement of an all-Debussy concert in Brussels (where he was as yet unknown) on March 1, 1894. The affair was under the direction of Eugène Ysaye. The new works above named

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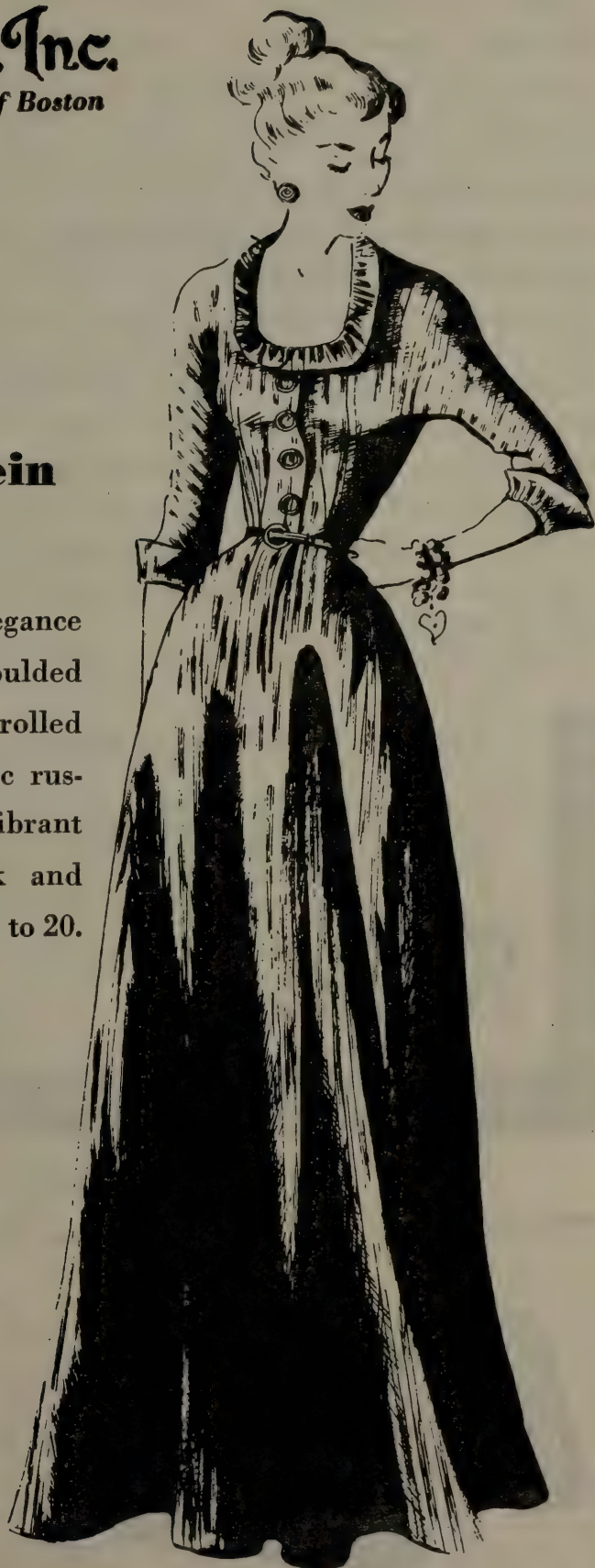
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and two songs were to be performed, also at the end of the programme an unpublished manuscript score: "*Prélude, Interlude, et Paraphrase Finale pour 'L'Après-midi d'un Faune.'*" This work was withdrawn by the composer as not ready for performance. Debussy, following the trait which was to stay with him through life, subjected his first purely orchestral score to much revision, minute reconsideration and painstaking care in detail. He had been working on it two years when, in the summer of 1894, he was ready to yield it for performance and publication. The second and third parts, which had not gone beyond the stage of fragmentary sketches, have been abandoned. Debussy's piece was performed under its present title of "Prelude" at the concerts of the Société Nationale. Charles Koechlin reports that the acoustics of the Salle d'Harcourt were poor, and the performance bad, the rehearsals having been inadequate. Nevertheless, the Prelude had an immediate success, and at the first performance had to be repeated. André Messager and Edouard Colonne soon put it on their programmes, and on its publication in 1895 the piece made its way abroad.

The Prelude seems to have survived its attacks and imitations with-

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out loss of its particular charm and beauty in the forty-two years which have passed since it appeared. As for the "violation" done upon it by Diaghilev's *Ballet Russe* in 1913, the disapproval of Debussy was foreordained fact, as the disapproval of Mallarmé himself would have been. The arbitrary and highly stylized visualization of Nijinsky, however admirable as an adventure in choreography, inevitably shattered the fragile and elusive dream-picturing of the poet, and no less its subtle and reverent translation into tones.

Mallarmé had published his eclogue, "*L'Après-midi d'un Faune*" in 1876 in pamphlet form, with illustrations by Manet, after its refusal by the *Parnasse Contemporain*. Debussy was probably following his best instincts in scrupulously avoiding anything like an interlinear depiction of the poem. His music stands carefully aside from the delicate and tentative dream images of the poet, and sets its own remoter reflection as if apart, in anticipation or preparation. Mallarmé was enthusiastic about the score, and is quoted by Debussy (in a letter to Jean Aubry) as having said: "This music prolongs the emotion of my poem and fixes the scene much more vividly than color could have done." And the poet inscribed the following verse upon a copy.

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Oùs toute la lumière
Qu'y soufflera Debussy.

It would require a poet of great skill and still greater assurance to attempt a translation of Mallarmé's rhymed couplets, his complex of suggestions, his "labyrinth," as he himself called it, "ornamented by flowers." Arthur Symons (in his *The Symbolist Movement in Modern Literature*) wrote: "The verse could not, I think, be translated," and this plain dictum may be considered to stand. We shall therefore quote the faithful synopsis (quite unsuperseded) which Edmund Gosse made in his "Questions at Issue":

"It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it. A faun — a simple, sensuous, passionate being — awakens in the forest at daybreak and



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tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and un-

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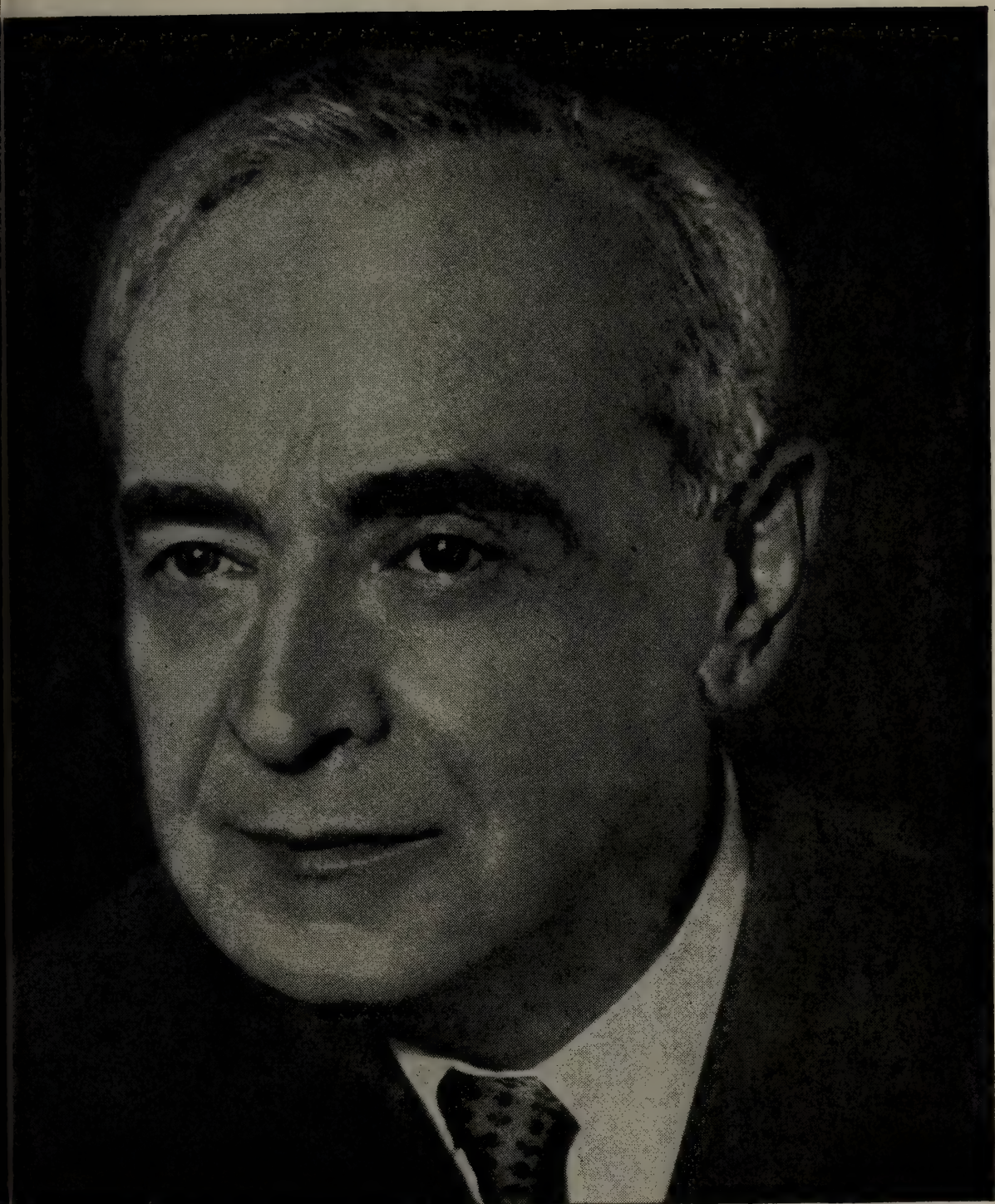
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intelligible *L'Après-Midi d'un Faune*; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

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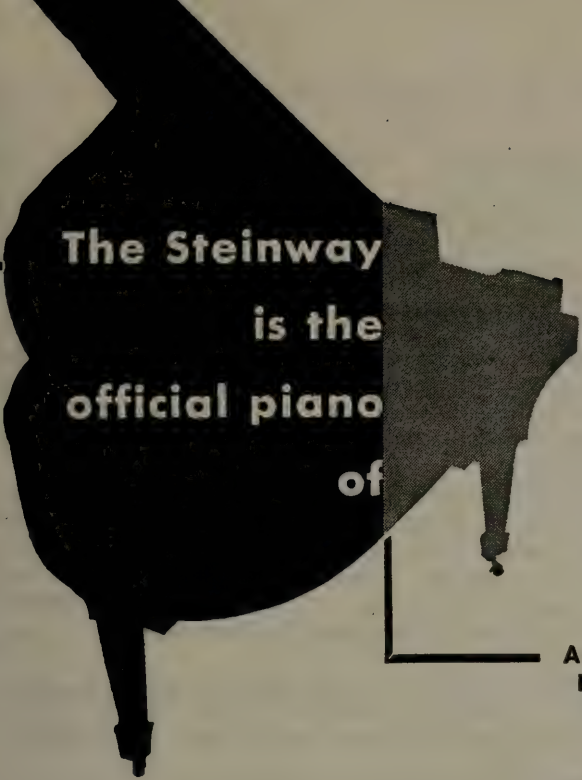
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Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *Daphnis et Chloé* was completed in 1912*, and first produced June 8, 1912 by Diaghileff's *Ballet Russe*, at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting).

The Second Suite is scored for two flutes, bass flute and piccolo, two oboes and English horn, two clarinets in B-flat, clarinet in E-flat and bass clarinet, three bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, bass drum, two side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, two harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

IN HIS autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe*:

* This according to Serge Lifar, who was a dancer in the Ballet Russe at that time and who states that *Daphnis et Chloé* was not put on in 1911, "because Ravel was not yet ready. At last, in 1912 he sent the orchestral score to Diaghileff." — "*La Revue Musicale*," December, 1938.

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Statistics prove that fire kills more girls than boys. Why then, do we send our daughters to dances in dresses that are firetraps?

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Why do some cities and towns consider an inferior fire department a relief to taxpayers when the cost of one bad fire would buy the most modern fire fighting equipment?

Why, as a nation that can create an atom bomb, do we allow fire losses to grow steadily worse?

My job is to sell insurance . . . and the more fires, the more people recognize the need for insurance. But I don't want to die in a fire. Nor do I want to see my or your family and home destroyed. That is why I urge every living American to start now and stop fires to save lives, homes and jobs.

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M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

"The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

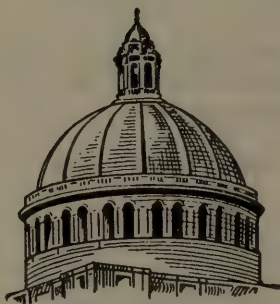
"Sketched in 1907, *Daphnis* was several times subjected to revision—notably the finale."

There were late revisions. If Ravel's date of 1907† is indeed correct, "*Daphnis et Chloé*" was five years in the making and must indeed have many times been "*remis sur le métier*," as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

† The date is surprising. Diaghileff's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began "*Daphnis et Chloé*." Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for "*Daphnis et Chloé*" were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

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Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinski, even while miming the character of Daphnis, was executing, according to novel ideas of his own, "*L'Après-Midi d'un Faune*." It can be

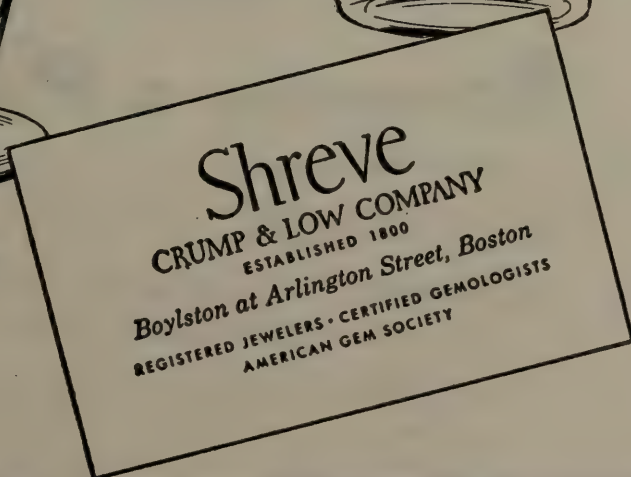
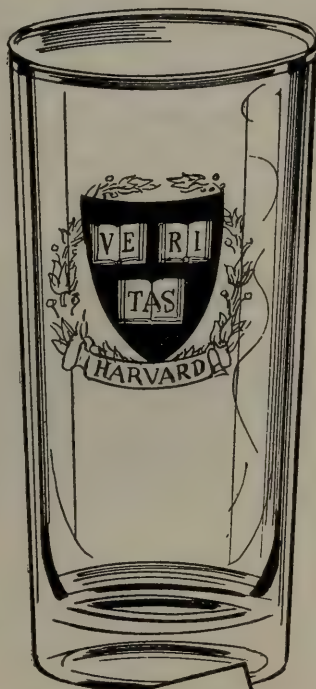
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well imagined that, in the presentation of "*Daphnis et Chloé*," Nijinski and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," a "late eighteenth century" Greece would not have contributed toward single mindedness in the rehearsals of "*Daphnis*." Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The *corps de ballet* ran afoul of the 5-4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff'." When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

The story comes from a document of ancient Greece, and is attributed to a sophist, Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloé* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

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By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in the years 1802-1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien*, April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani and strings.

THOSE who have listened to the Eroica Symphony have been reminded, perhaps too often, that the composer once destroyed in anger a dedication to Napoleon Bonaparte. The music, as one returns to it in the course of succeeding years, seems to look beyond Napoleon, as if it really never had anything to do with the man who once fell short of receiving a dedication. Sir George Grove once wrote: "Though the Eroica was a portrait of Bonaparte, it is as much a portrait of Beethoven himself — but that is the case with everything he wrote."

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Sir George's second remark was prophetic of the present point of view. His first statement represented an assumption generally held a half century ago, but now more seldom encountered.

The concept of heroism which plainly shaped this symphony, and which sounds through so much of Beethoven's music, would give no place to a self-styled "Emperor" who was ambitious to bring all Europe into vassalage, and ready to crush out countless lives in order to satisfy his ambition. If the "Eroica" had ever come to Napoleon's attention, which it probably did not, its inward nature would have been quite above his comprehension — not to speak, of course, of musical comprehension. Its suggestion is of selfless heroes, those who give their lives to overthrow tyrants and liberate oppressed peoples. Egmont was such a hero, and so was Leonore. The motive that gave musical birth to those two characters also animated most of Beethoven's music, varying in intensity, but never in kind. It grew from the thoughts and ideals that had nurtured the French Revolution.

Beethoven was never more completely, more eruptively revolutionary than in his Eroica Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxication of artistic freedom. This hunger for freedom was one of his deepest impulses, and it was piqued by his sense of servitude to titles. Just or not, the resentment was real to him, and it increased his kinship with the commoner, and his ardent republicanism. The Eroica, of course, is no political document, except in the degree that it was the deep and inclusive expression of the composer's point of view at the time. And there was much on his heart. This was the first outspoken declaration of independence by an artist who had outgrown

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the mincing restrictions of a salon culture in the century just ended. But, more than that, it was a reassertion of will power. The artist, first confronted with the downright threat of total deafness, answered by an unprecedented outpouring of his creative faculties. There, especially, lie the struggle, the domination, the suffering, and the triumph of the Eroica Symphony. The heroism that possesses the first movement is intrepidity where faith and strength become one, a strength which exalts and purifies. The funeral march, filled with hushed mystery, has no odor of mortality; death had no place in Beethoven's thoughts as artist. The spirit which gathers and rises in the middle portion sweeps inaction aside and becomes a life assertion. The shouting triumph of the variation Finale has no tramp of heavy, crushing feet; it is a jubilant exhortation to all mankind, a foreshadowing of the Finales of the Fifth and Ninth Symphonies. It is entirely incongruous as applied to the vain and preening Corsican and his bloody exploits. Beethoven may once have had some misty idea of a noble liberator; he was to have an increasingly bitter experience of the misery which spread in Napoleon's wake.

~

The Third Symphony is set down by Paul Henry Láng, in his *Music in Western Civilization*, as "one of the incomprehensible

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deeds in arts and letters, the greatest single step made by an individual composer in the history of the symphony and the history of music in general." The statement is well considered; it looms in a summation which is broad, scholarly, and musically penetrating. Indeed, wonderment at that mighty project of the imagination and will is not lessened by the passing years. Contemplating the harmless docilities of the First and Second Symphonies, one looks in vain for a "new road"* taken so readily with so sure and great a stride. Wagner's *Ring* following *Lohengrin*, Brahms' First Symphony — these triumphant assertions of will power were achieved only after years of germination and accumulated force. With Beethoven, spiritual transformations often came swiftly and without warning. Having completed his Second Symphony in the summer of 1802 at Heiligenstadt, he forthwith turned his back upon the polite patterns of Haydn and Mozart.

The moment was the most critical in his life. The realization came upon him in that summer that deafness must be accepted, an ironic blotting out of the precious faculty of his calling, shutting him from converse with the world of tone and the world of men. He contem-

* "I am not satisfied," said Beethoven to Krumpholtz in 1802, "with my works up to the present time. From today I mean to take a *new road*." (This on the authority of Czerny — "Recollection of Beethoven.")

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plated suicide, but seized upon the thought that living to compose was his one great duty and resource. To Dr. Wegeler, one of the two friends whom he could bring himself to tell of his deafness, he wrote in a letter of resurgent determination, "I will take Fate by the throat." The "Eroica" was his direct act of taking "Fate by the throat," for the first sketches are attributed by Nottebohm to October, 1802, the very month of the Heiligenstadt Will. In this sense, the idealized heroism of the Symphony can be nothing else than autobiographical. It is not explicitly so, for Beethoven would not reveal his secret tragedy; not even consciously so, for the deeper motivations of Beethoven were quite instinctive.

As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The workmanship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Ries remembered seeing the fair copy in its finished state upon the composer's table in the early spring of 1804.

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organism of the exposition in the first movement, the outpouring invention and wealth of episodes in the working out, the magnificence and freshness of the coda. The unity of purpose, the clarity amid profusion, which the Symphony's early critics failed to perceive, extends no less to the Funeral march, the scherzo, the variation finale — forms then all quite apart from symphonic practice. One whose creative forces ran in this wise could well ignore precedent, and extend his score to the unheard-of length of three quarters of an hour.*

Certain definitely established facts, as well as legends based on the sometimes too fertile memories of his friends, surround Beethoven's programmistic intentions regarding the Eroica Symphony. Ries told how in the early spring of 1804, he saw the completed sheets upon Beethoven's work table with the word "Buonaparte" at the top, "Luigi van Beethoven" at the bottom, a blank space between; how when he told Beethoven a few weeks later that the "First Consul" had pro-

* Beethoven is said to have retorted to those who vigorously protested the length of the Eroica: "If I write a symphony an hour long, it will be found short enough!" And so he did, with his Ninth. He must have realized, however, the incapacity of contemporary audiences, when he affixed to the published parts (and later to the score) of the "Eroica": "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."



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claimed himself "Emperor of the French," pushing the Pope aside and setting the crown on his own head, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down to posterity and which is now at the Library of the *Gesellschaft der Musikfreunde* in Vienna, has a different title page. It reads: "*Sinfonia Grande — Intitulata Bonaparte — 804 in August — del Sigr. Louis van Beethoven — Sinfonia 3, Op. 55.*" The words "*Intitulata Bonaparte*" have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: "*Geschrieben auf Bonaparte.*" Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them "a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obligato horns. I believe it will interest the musical public." This was the Beethoven who liked to take the tone of a shrewd business man, and also the Beethoven who devised his dedications with a cold eye for expediency. The symphony "written on Bonaparte" was finally published as "*Sinfonia Eroica*, composed to celebrate the memory of a great Man." The inscription might well have been put this way: "Composed in memory of greatness dreamed by a musician and forfeited by a statesman."

The immense step from the Second Symphony to the Third is primarily an act of the imagination. The composer did not base his new power on any new scheme; he kept the form of the salon symphony* which, as it stood, could have been quite incongruous to his

* He first projected the movements conventionally, as the sketchbooks show. The opening chords of the first movement, stark and arresting, were originally sketched as a merely stiff dominant-tonic cadence. The third movement first went upon paper as a minuet. Variations were then popular, and so were funeral marches, although they were not used in symphonies.

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every thought, and began furiously to expand and transform. The exposition is a mighty projection of 155 bars, music of concentrated force, wide in dynamic and emotional range, conceived apparently in one great sketch, where the pencil could hardly keep pace with the outpouring thoughts. There are no periodic tunes here, but fragments of massive chords, and sinuous rhythms, subtly articulated but inextricable, meaningless as such except in their context. Every bar bears the heroic stamp. There is no melody in the conventional sense, but in its own sense the music is melody unbroken, in long ebb and flow, vital in every part. Even before the development is reached the composer has taken us through mountains and valleys, shown us the range, the universality of his subject. The development is still more incredible, as it extends the classical idea of a brief thematic interplay into a section of 250 bars. It discloses vaster scenery, in which the foregoing elements are newly revealed, in their turn generating others. The recapitulation (beginning with the famous passage where the horns mysteriously sound the returning tonic E-flat against a lingering dominant chord) restates the themes in the increased strength and beauty of fully developed acquaintance.

But still the story is not told. In an unprecedented coda of 140 bars, the much exploited theme and its satellites reappear in fresh guise, as if the artist's faculty of imaginative growth could never expend itself. This first of the long codas is one of the most astonishing parts of the Symphony. A coda until then had been little more than a brilliant close, an underlined cadence. With Beethoven it was a resolution in a deeper sense. The repetition of the subject matter in the reprise could not be for him the final word. The movement had been a narrative of restless action — forcefulness gathering, striding to its peak and breaking, followed by a gentler lyricism which in turn grew in tension until the cycle was repeated. The movement required at last an established point of repose. The coda sings the theme softly, in confident reverie under a new and delicate violin figure. As the coda takes its quiet course, the theme and its retinue of episodes are transfigured into tone poetry whence conflict is banished. The main theme, ringing and joyous, heard as never before, brings the end.

The second movement, like the first, is one of conflicting impulses,



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but here assuaging melody contends, not with overriding energy, but with the broken accents of heavy sorrow. The *legato* second strain in the major eases the muffled minor and the clipped notes of the opening "march" theme, to which the oboe has lent a special somber shading. The middle section, in C major, begins with a calmer, elegiac melody, over animating staccato triplets from the strings. The triplets become more insistent, ceasing only momentarily for broad fateful chords, and at last permeating the scene with their determined rhythm, as if the composer were setting his indomitable strength against tragedy itself. The opening section returns as the subdued theme of grief gives its dark answer to the display of defiance. But it does not long continue. A new melody is heard in a *fugato* of the strings, an episode of quiet, steady assertion, characteristic of the resolution Beethoven found in counterpoint. The whole orchestra joins to drive the point home. But a tragic *decrescendo* and a reminiscence of the funeral first theme is again the answer. Now Beethoven thunders his protest in mighty chords over a stormy accompaniment. There is a long subsidence — a magnificent yielding this time — and a return of the first theme again, now set forth in full voice. As in the first movement, there is still lacking the final answer, and that answer comes in another *pianissimo* coda, measures where peacefulness is found and sorrow accepted, as the theme, broken into incoherent fragments, comes to its last concord.

The conquering life resurgence comes, not shatteringly, but in a breath-taking *pianissimo*, in the swiftest, most wondrous *Scherzo* Beethoven had composed. No contrast more complete could be imagined. The *Scherzo* is another exhibition of strength, but this time it is strength finely controlled, unyielding and undisputed. In the Trio, the horns, maintaining the heroic key of E-flat, deliver the principal phrases alone, in three-part harmony. The *Scherzo* returns with changes, such as the repetition of the famous descending passage of rhythmic displacement in unexpected duple time instead of syncopation. If this passage is "humorous," humor must be defined as the adroit and fanciful play of power.

And now in the *Finale*, the tumults of exultant strength are released. A dazzling flourish, and the bass of the theme is set forward simply by the plucked strings. It is repeated, its bareness somewhat adorned

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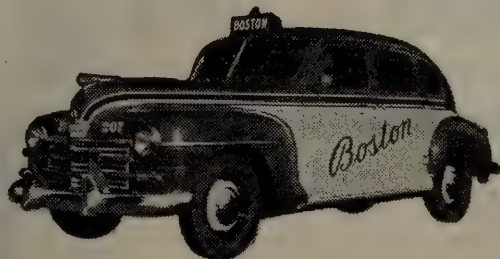
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before the theme proper appears over it, by way of the wood winds.* The variations disclose a *fugato*, and later a new theme, a sort of "second subject" in conventional martial rhythm but an inspiring stroke of genius in itself. The *fugato* returns in more elaboration, in which the bass is inverted. The music takes a graver, more lyric pace for the last variation, a long *poco andante*. The theme at this tempo has a very different expressive beauty. There grows from it a new alternate theme (first given to the oboe and violin). The principal theme now strides majestically across the scene over triplets of increasing excitement which recall the slow movement. There is a gradual dying away in which the splendor of the theme, itself unheard, still lingers. A *presto* brings a gleaming close.

* The varied theme had already appeared under Beethoven's name as the finale of "Prometheus," as a contra-dance, and as a set of piano variations. Was this fourth use of it the persistent exploitation of a particularly workable tune, or the orchestral realization for which the earlier uses were as sketches? The truth may lie between.

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| 19 | Providence | (1) |
| 22-23 | Boston | (Fri.-Sat. III) |
| 24 | Boston | (Sun. a) |
| 26 | Cambridge | (1) |
| 29-30 | Boston | (Fri.-Sat. IV) |

NOVEMBER

| | | |
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| 2 | Boston | (Tues. B) |
| 5-6 | Boston | (Fri.-Sat. V) |
| 9 | New Haven | (1) |
| 10 | New York | (Wed. 1) |
| 11 | Hunter College | |
| 12 | Brooklyn | (1) |
| 13 | New York | (Sat. 1) |
| 16 | Providence | (2) |
| 19-20 | Boston | (Fri.-Sat. VI) |
| 21 | Boston | (Sun. b) |
| 23 | Boston | (Tues. C) |
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| 30 | Pittsburgh | |

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| 8 | Rochester | |
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| 14 | Cambridge | (2) |
| 17-18 | Boston | (Fri.-Sat. IX) |
| 21 | Boston | (Tues. D) |
| 22-23 | Boston | (Fri.-Sat. X) |
| 28 | Boston | (Pension Fund) |
| 31-Jan. 1 | Boston | (Fri.-Sat. XI) |

JANUARY

| | | |
|-----|-------------|-----------------|
| 2 | Boston | (Sun. c) |
| 4 | Boston | (Tues. E) |
| 7-8 | Boston | (Fri.-Sat. XII) |
| 11 | Springfield | |
| 12 | New York | (Wed. 2) |
| 13 | Washington | |
| 14 | Brooklyn | (2) |
| 15 | New York | (Sat. 2) |

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| 18 | Cambridge | (3) |
| 21-22 | Boston | (Fri.-Sat. XIII) |
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| 28-29 | Boston | (Fri.-Sat. XIV) |

FEBRUARY

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|-------|------------|------------------|
| 1 | Providence | (3) |
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| 11-12 | Boston | (Fri.-Sat. XVI) |
| 16 | New York | (Wed. 3) |
| 17 | Newark | (1) |
| 18 | Brooklyn | (3) |
| 19 | New York | (Sat. 3) |
| 22 | Boston | (Tues. G) |
| 25-26 | Boston | (Fri.-Sat. XVII) |
| 27 | Boston | (Sun. e) |

MARCH

| | | |
|-------|------------|-------------------|
| 1 | Providence | (4) |
| 4-5 | Boston | (Fri.-Sat. XVIII) |
| 8 | Cambridge | (5) |
| 11-12 | Boston | (Fri.-Sat. XIX) |
| 14 | Hartford | |
| 15 | New Haven | (2) |
| 16 | New York | (Wed. 4) |
| 17 | Newark | (2) |
| 18 | Brooklyn | (4) |
| 19 | New York | (Sat. 4) |
| 22 | Boston | (Tues. H) |
| 25-26 | Boston | (Fri.-Sat. XX) |
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| 29 | Providence | (5) |

APRIL

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| 5 | Cambridge | (6) |
| 8-9 | Boston | (Fri.-Sat. XXII) |
| 12 | Philadelphia | |
| 13 | New York | (Wed. 5) |
| 14 | New Brunswick | |
| 15 | Brooklyn | (5) |
| 16 | New York | (Sat. 5) |
| 19 | Boston | (Tues. I) |
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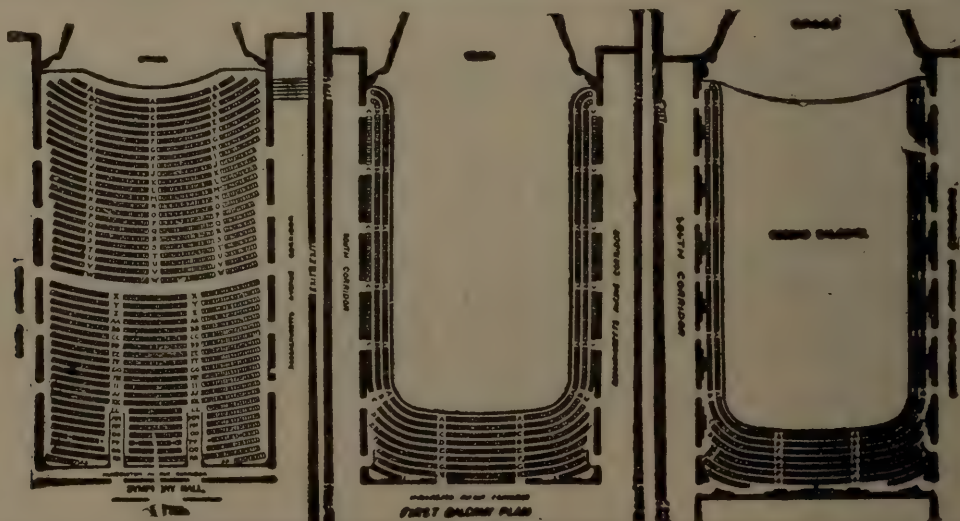
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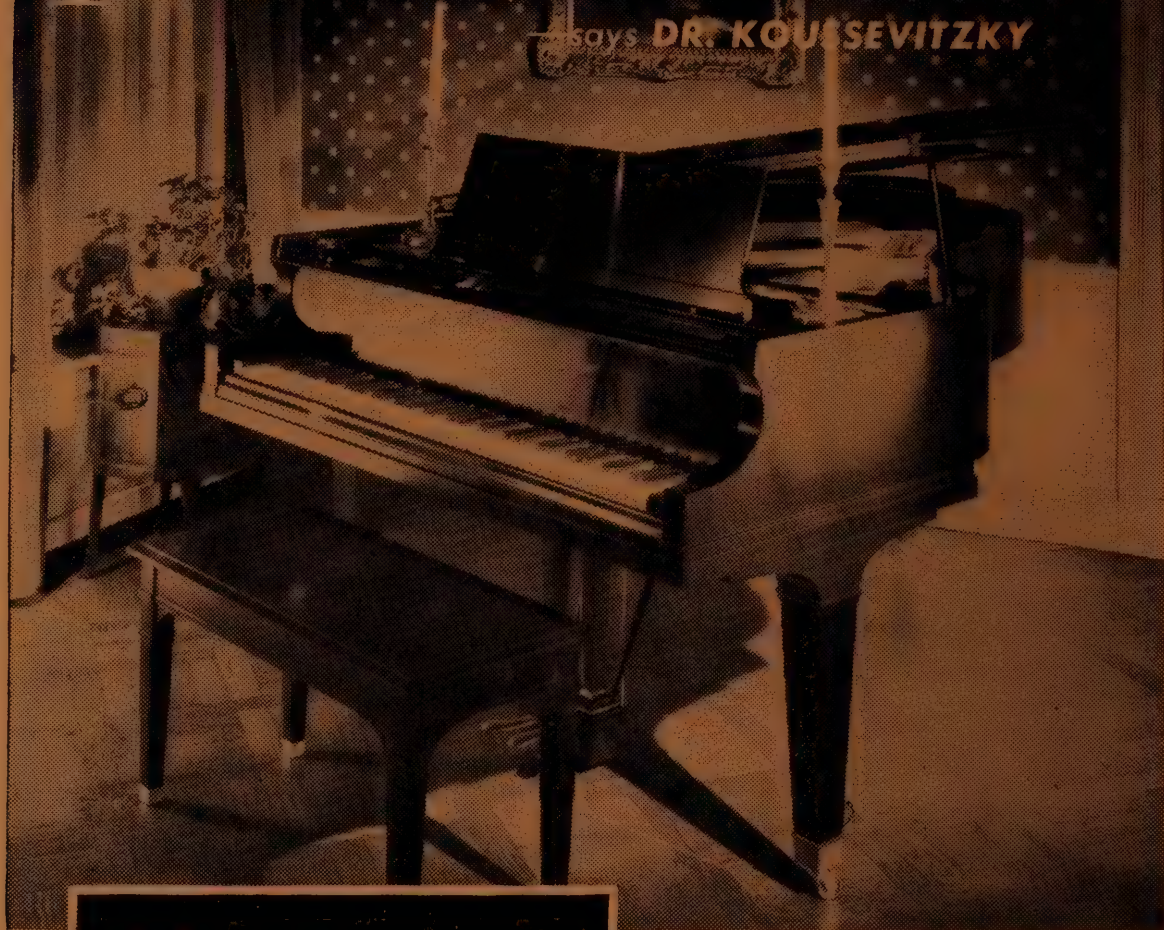
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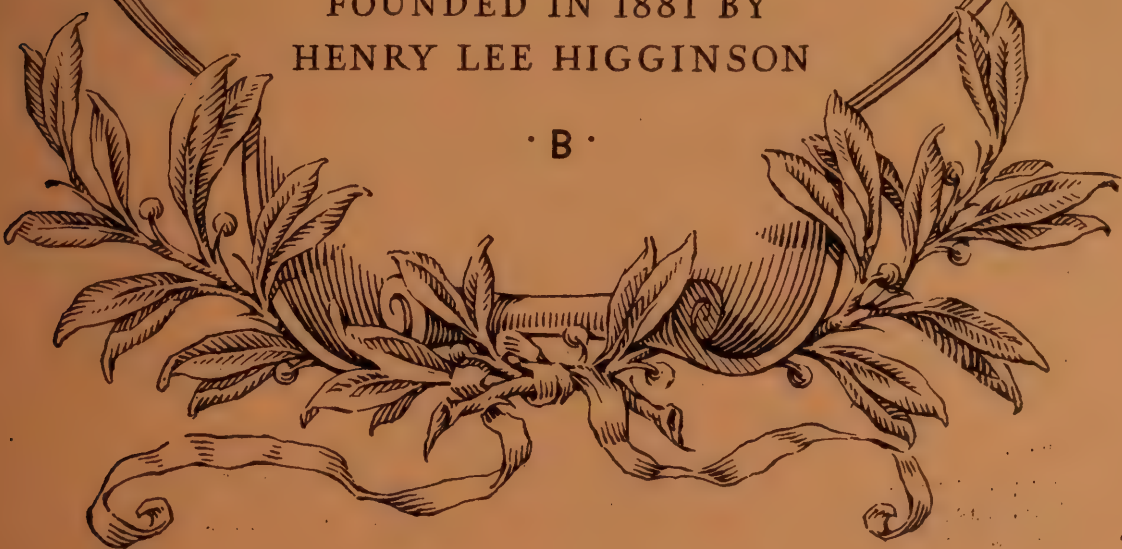
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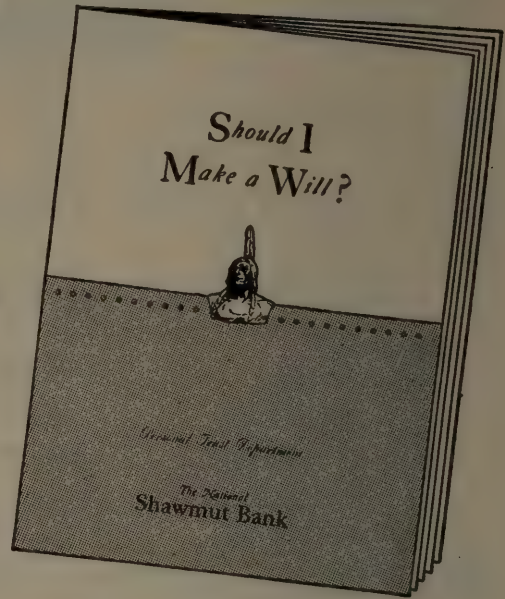
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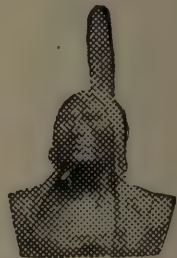
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Ephrata, 1934

. . .

PERMANENCE IN MUSIC

By WARREN STOREY SMITH

*Reprinted from the Boston Post, Oc-
tober 17, 1948.*

The prevalent notion is that there are two kinds of music, classical, a misnomer in the first place, and popular; that the one is substantial, uplifting and abiding, and the other frivolous, unedifying and ephemeral. This is all right if the comparison is to be made between a Beethoven symphony and the latest trifle from Tin Pan Alley. But it is not as simple as that.

Let us look first at this matter of permanence. Even in the field of opera, with a standard repertory of under a hundred items, the casualties are numbered in the thousands. Every year new symphonic works are given a single performance by one or more orchestras, only to be replaced the next season by other novelties. Tough on the composer, but a break, in most cases for the audience. In the last forty years how many orchestral pieces, chamber works, piano pieces and songs have won for themselves an established place? As for opera, we had better let that one drop. On the other hand, much popular music is indestructible. In this broad category we must include folk songs, composed

songs of folk character, like those of Stephen Foster, waltzes and marches and works for the lighter musical theatre.

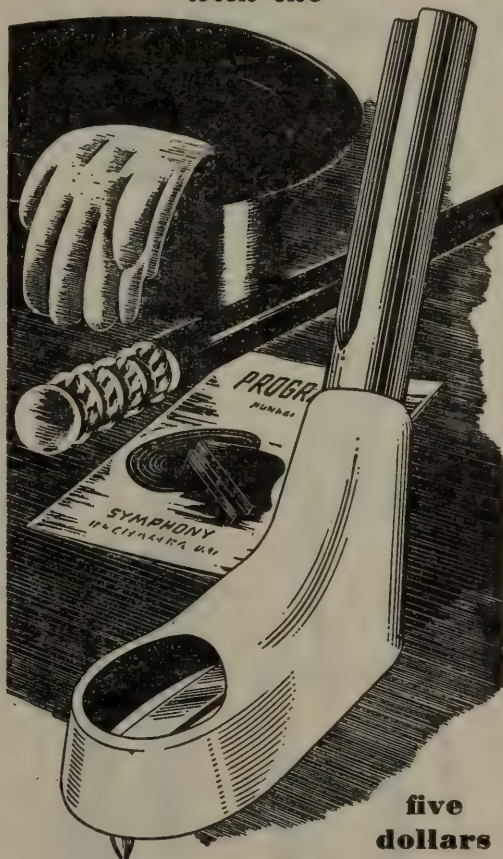
The life of the average popular song, not excepting the hits, is brief indeed. Yet there are always some that stick. Look at the songs of the 90's, featured at Old Timers' Nights at the Pops. That the Mauve Decade produced more such than any subsequent 10-year period can be laid to the fact that our popular song writers are becoming sophisticated. Rhythms are complex and the melodies do not always make sense without their supporting harmonies. A case in point is Cole Porter's highly original "Night and Day." Of its wearing qualities there can be no doubt, yet you are more likely to encounter it in the dance hall than in the songfest.

Intention, I am afraid, hasn't much to do with accomplishment. When lofty purpose and significant achievement go hand in hand, we hail the result as a masterpiece. However, in the long run it is only the achievement that matters. The Savoy operettas were merely meant to entertain, even if W. S. Gilbert did indulge in a bit of social or political propaganda now and then. Nevertheless, in the esthetic scales they far outweigh Sullivan's serious compositions, along with the entire output of his colleagues, Stanford and Parry. That did not keep the former president of a nearby college for women from telling her students that the Sullivan of "The Golden Legend" was more deserving of their admiration than the Sullivan of "The Mikado." From intellectual snobbery of this sort we will never be wholly free.

To drive the point home a little further, we know that Brahms and Wagner greatly admired the waltzes of Johann Strauss and that Wagner said they were much to be preferred to academic symphonies. Far better also, to have been the composer of "Die Fledermaus" than of a grand opera that lacks the breath of life. We prize Victor Herbert for his musical comedies, not for his Cello Concerto or his unsuccessful operas, "Natoma" and "Madelaine." Taking American music as a whole, we must admit that it is more notable on the lighter side. In serious music we have followed the lead of Europe. In popular music it is we who have set the pace, established the model. To the Europeans our outstanding composer is Gershwin, since he represents that which is distinctive rather than derivative in our music.

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If you wish to see these last statements buttressed by the authority that resides in a book, I can refer you to Sigmund Spaeth's latest volume "A History of Popular Music in America" (Random House.) According to the blurb on the dust jacket, it "embraces one of the most significant, and least explored, phases of our American culture — our love of songs and of singing. Nowhere else on earth has there been so prodigious a pouring out of lyrics and melodies to satisfy the popular taste." And nowhere else has this output been catalogued and described so completely and comprehensively. The text runs to 585 pages and 72 more are devoted to a listing of additional popular music from Colonial times to the present. There is an extensive bibliography and a whale of an index, 729 pages in all.

The famous "tune detective," who has often been called upon to display his abilities in a court of law when an infringement of copyright was charged, has devoted his long literary and lecturing career to a two-fold purpose: Selling good music to the masses and seeing that the music of the latter received its need of recognition. In so doing he may have compromised his standards, but we can let that pass, though I must take issue with him on one point, namely that Gershwin's Piano Concerto is the finest piece of "absolute" music yet produced in America. In this particular case the gifted George bit off a little more than he could chew. The book, if I haven't made that clear, is mostly about popular songs. It is not a treatise on jive, boogie-woogie and bebop.





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- III. Allegro

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CONCERTO IN D MINOR, *Op. 3, No. 11*

By ANTONIO VIVALDI

(Born about 1680 in Venice; died in Vienna, July 28, 1741)

Transcribed for Orchestra with Organ by ALEXANDER SILOTI*

This is the eleventh of the set of twelve *concerti grossi* published by Vivaldi as Opus 3, under the title *L'Estro armonico* (Harmonic inspiration). They appeared in Amsterdam about 1714 or 1716, under the publication of *Roger et le Cene*, dedicated to Ferdinand III of Tuscany. Vivaldi wrote these concertos for four violins, two violas, 'cello and organ bass. The Concerto in D minor, No. 11, has been edited also by Sam Franko and by Dezső d'Antalfy.† The edition of Alexander

* Alexander Siloti, pianist and conductor, was born in Kharkov, Russia, October 10, 1863. A pupil of Nikolas Rubinstein and Tchaikovsky (at the Moscow Conservatory), and of Liszt, a friend and contemporary in his youth of such musicians as Rachmaninoff and Scriabin, he held the experience and memory of Russia's musical past. Alexander Siloti appeared as piano soloist at these concerts February 4, 1898, and April 7, 1922. He died December 8, 1945.

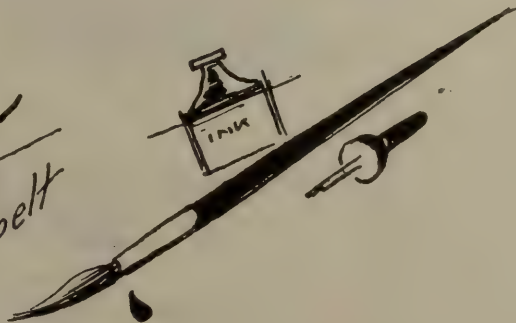
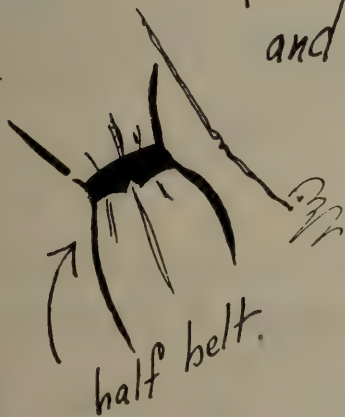
† D'Antalfy's transcription is for full orchestra, is based on Bach's arrangement, and exercises considerable freedom, putting the fugue at the end. This version was performed by the New York Philharmonic Society, February 29, 1940, John Barbirolli conducting.

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Siloti is based directly upon Vivaldi's original manuscript. It is scored for two flutes, two oboes, two clarinets, two bassoons, contra-bassoon, organ and strings.

The concerto in this arrangement was the opening number on Serge Koussevitzky's first program in America — at the Boston Symphony concerts of October 10-11, 1924.

THIS concerto bears its story of neglect, confusion and restitution. The music of Vivaldi has been so little known and regarded that when it was unearthed a century after his death in the State Library at Berlin in a copy made by Bach, many more years were destined to pass before it was recognized as the music of Vivaldi.

The history of the concerto is this: Johann Sebastian Bach, probably in the last years of his Weimar period, evidently copied this concerto, according to a way he had of copying string concertos of the Italian master, adapting them for his own uses on the harpsichord or organ. Bach arranged this concerto for organ with two manuals and pedal. In about the year 1840, two copies in Bach's hand came to the light of day in the Prussian *Staatsbibliothek*, and the concerto was circulated once more in the world, but this time in Bach's organ arrangement. It was presented by F. K. Griepenkerl in the Peters Edition at Leipzig, not as Vivaldi's music, not even as music of Sebastian Bach, but as the work of his son Wilhelm Friedemann Bach. The error is explained by the examination of the manuscript: The cover is missing, and at the

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top of the first page of the score, which is in the neat and unmistakable script of Sebastian Bach, there stands in the scrawled writing of Bach's eldest son: "Di W. F. Bach," and underneath this: "*Manu mei Patris descriptum.*" Herr Griepenkerl took the line "Copied by the hand of my father" on its face value and supposed the concerto to be the original work of Friedemann Bach, not questioning why the elder Bach should trouble to copy his son's music, and supporting his assumption by pointing out that the music is plainly in the style of Wilhelm Friedemann and just as plainly not in the style of his father.

The supposed original organ concerto of Friedemann Bach had a long and wide vogue and further appeared in an arrangement for piano by August Stradal. It was not until 1911 that Vivaldi's authorship was established. Max Schneider made the correction in the *Bach Jahrbuch* of that year.*

The introduction to the first movement is based on broad arpeggios and runs by the strings against sonorous chords. There follows a fugue, in which Siloti doubles strings and wood winds in the various voices, bringing in the organ for the full chords of the climax. The second movement is an even-flowing Largo in 6-8 rhythm, subdued and contemplative, and so in contrast with the surrounding movements. The

* "The so-called Original Concerto in D minor of Wilhelm Friedemann Bach."



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editor scores the Largo for strings only. The final Allegro again develops fast, supple figurations, mostly by the violins, roundly supported by successions of chords.

Little is known about Vivaldi, save that he was a Venetian, the son of a violinist at St. Mark's, and that he was a musician to Duke Philip of Hesse, probably during his residence at Mantua from 1707 to 1713. On the Duke's departure Vivaldi returned to Venice, where he became violinist at St. Mark's Church, and likewise *maestro di concerti* at the *Ospedale della Pietà*, a foundling hospital for girls with a female orchestra and choir. His nickname, "the red priest" (*il preto rosso*), has been supposed to derive from the color of his hair. Carlo Goldoni, the eighteenth-century Venetian playwright, has spoken in his memoirs of the "Abbé Vivaldi, called '*il preto rosso*' on account of his hair. He was much better known by this soubriquet than by his real name." But Bernardino Molinari, the Italian conductor and a modern authority on Vivaldi, has put forward the theory that the name came from "his custom of wearing a semi-clerical habit of red."

A Mr. Wright, in his "Travels through Italy from 1720 to 1722,"

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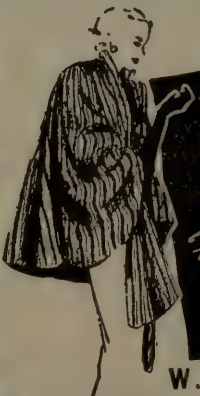
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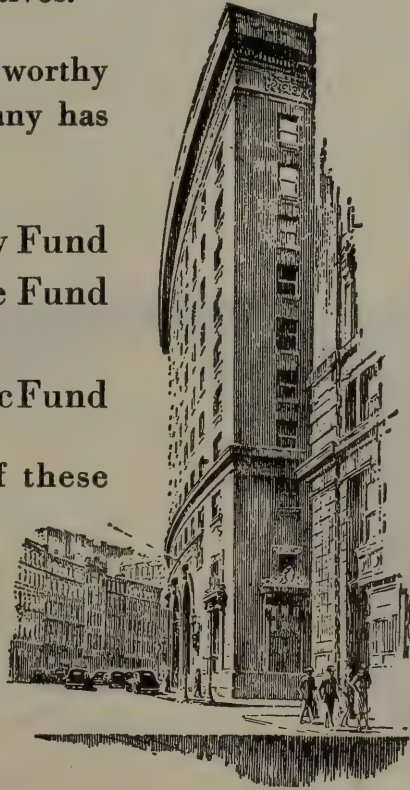
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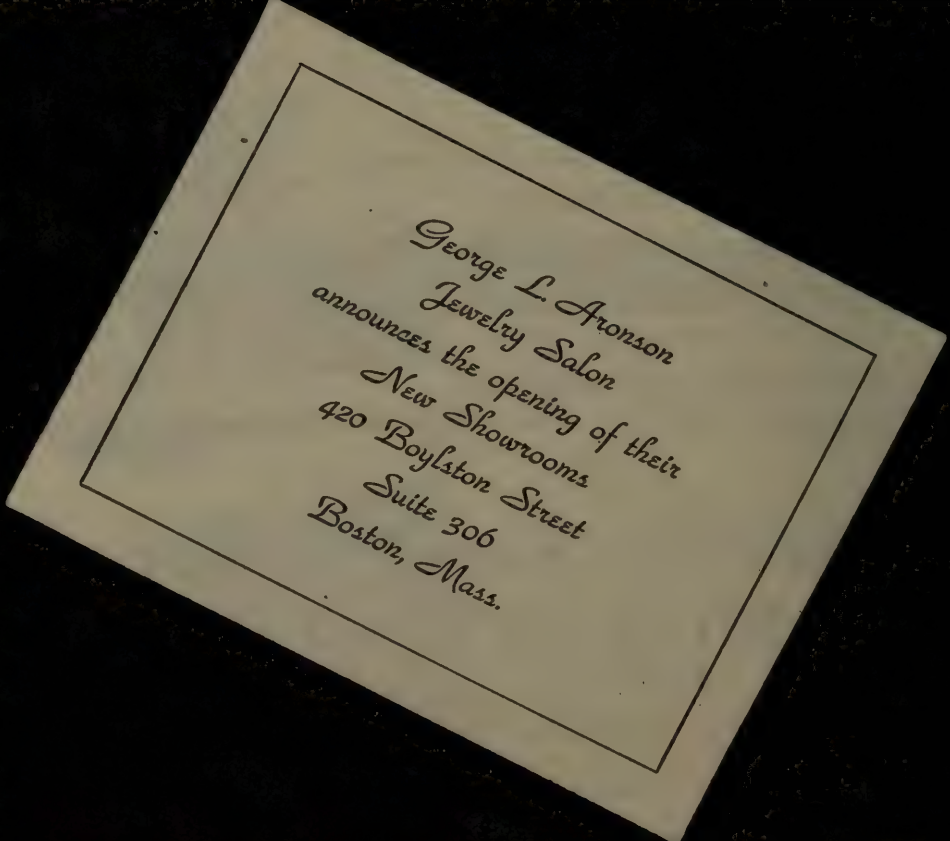
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found it "very unusual" to observe a priest playing in the orchestra, and added that "the famous Vivaldi, whom they call the '*preto rosso*,' very well known among us for his concertos, was a topping man among men." Philip Hale has quoted Ernst Ludwig Gerber, who in his *Lexikon der Tonkünstler* (Leipzig, 1790) says that Vivaldi in his old age, "about 1730, was extraordinarily pious, so that he would not put his rosary aside until he took up the pen to write an opera, which happened frequently." "It is also said of him," remarked Mr. Hale, "that once, celebrating his daily Mass, a musical idea came into his head that delighted him. He left the altar and went into the sacristy to write it down, and then returned to go on with the Mass. Taken before officers of the Inquisition, he was declared not wholly sane. The only punishment meted out to him was that he should not be allowed to celebrate the Mass. Is this fact or legend?"

The felicities of Vivaldi the composer have had scant recognition. Although he was a popular figure in his day, authorities were inclined to condescend to him. Charles Burney spoke of him in his history of music as "Don Antonio Vivaldi" and classed him among the "flashy players" whose chief merit was "rapid execution." "If acute and rapid tunes are evil," wrote Burney, "Vivaldi has much of the sin to answer for." He grouped Vivaldi together with Albinoni, Alberti and Tassarini



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"among the light and irregular troupes," as compared to the illustrious Roman school formed by Corelli. Sir John Hawkins in his history found some of the showy violin passages of Vivaldi to be "wild and irregular . . . transgressing the bounds of melody and modulation." Like Burney, he stressed the point that Vivaldi must have owed much to Corelli.

But Bach himself gave unmistakable evidence of his deep regard for Vivaldi by carefully copying eleven of the Italian composer's string concertos, six for harpsichords, four for organ, and one (the concerto for four violins) for four harpsichords.

It can be ventured, from the success nowadays of occasional performances of his concertos or violin music, that the genius of Vivaldi has not even yet had its due on the part of those who compile and record. There has been no collected edition of his works. Those of his operas, symphonies and religious music which survive, do so as manuscripts in Old World archives, for the most part quite undisturbed. Some of his many concertos have come down to us as scarce relics of editions now long extinct. The music in current circulation consists mostly of individual concertos exhumed and arranged by the individual enterprise of various editors.

At a Vivaldi Festival in Siena, in 1939, a number of unknown scores

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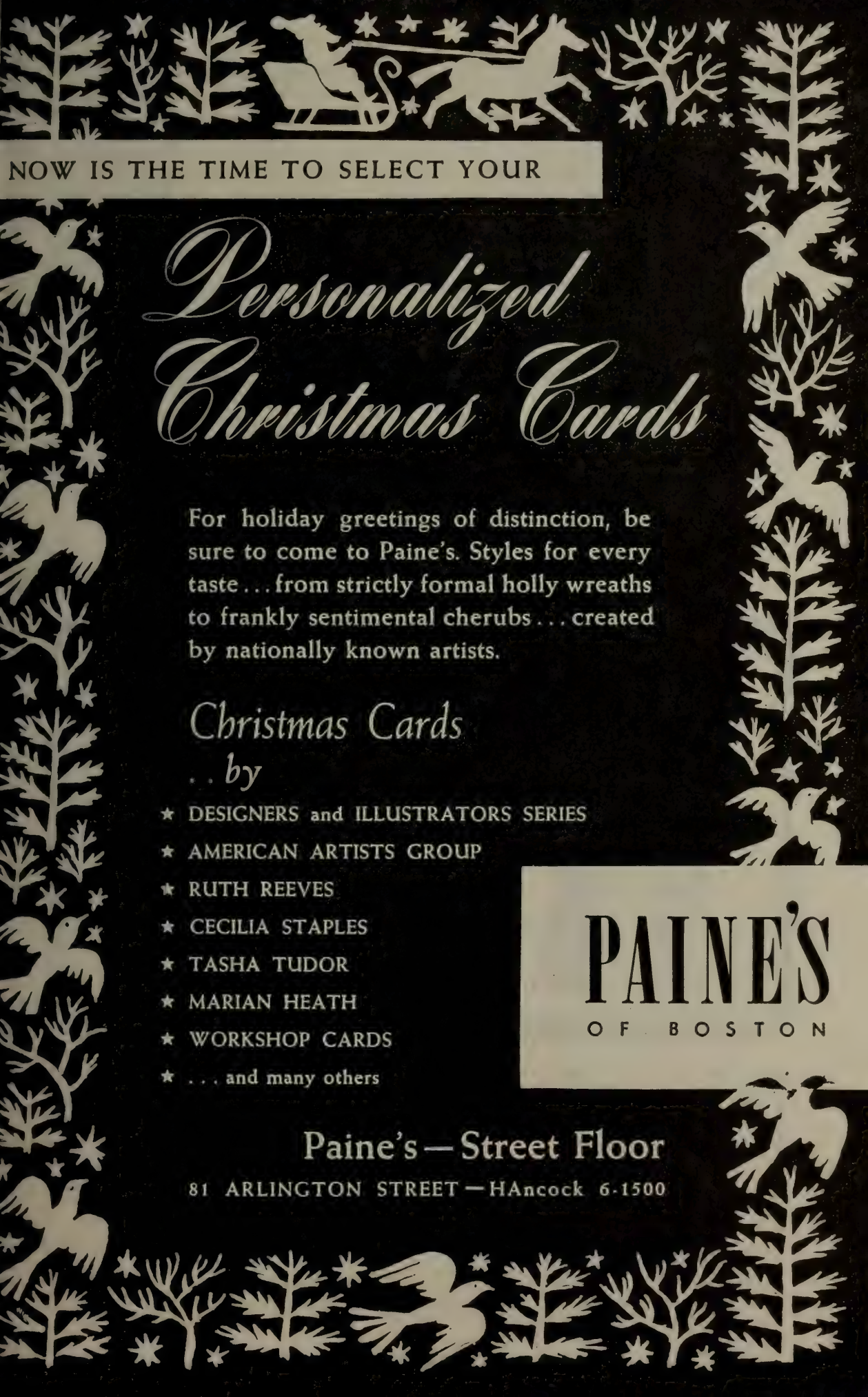
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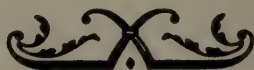
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were brought to performance, including the opera *L'Olimpiade*. Alfredo Casella, a tireless enthusiast on the subject of Vivaldi and his period, then wrote:

"The compositions chosen for the festival confronted us with a Vivaldi who can be compared without hesitation to J. S. Bach (every day it is more evident that the influence exerted by Vivaldi on the Cantor was considerable and perhaps even decisive in his molding). The prodigious wealth of musical invention; the dramatic force (which recalls so imperatively the brilliance and fire of the great Venetian painters); the mastery of choral polyphony; the marvelous dynamism of the instrumental part, the incessant movement of which, independent of the voices and chorus, plainly forecasts the Wagnerian style, and finally, the high quality of the emotion which animates his works — all these put Vivaldi in a wholly new light."

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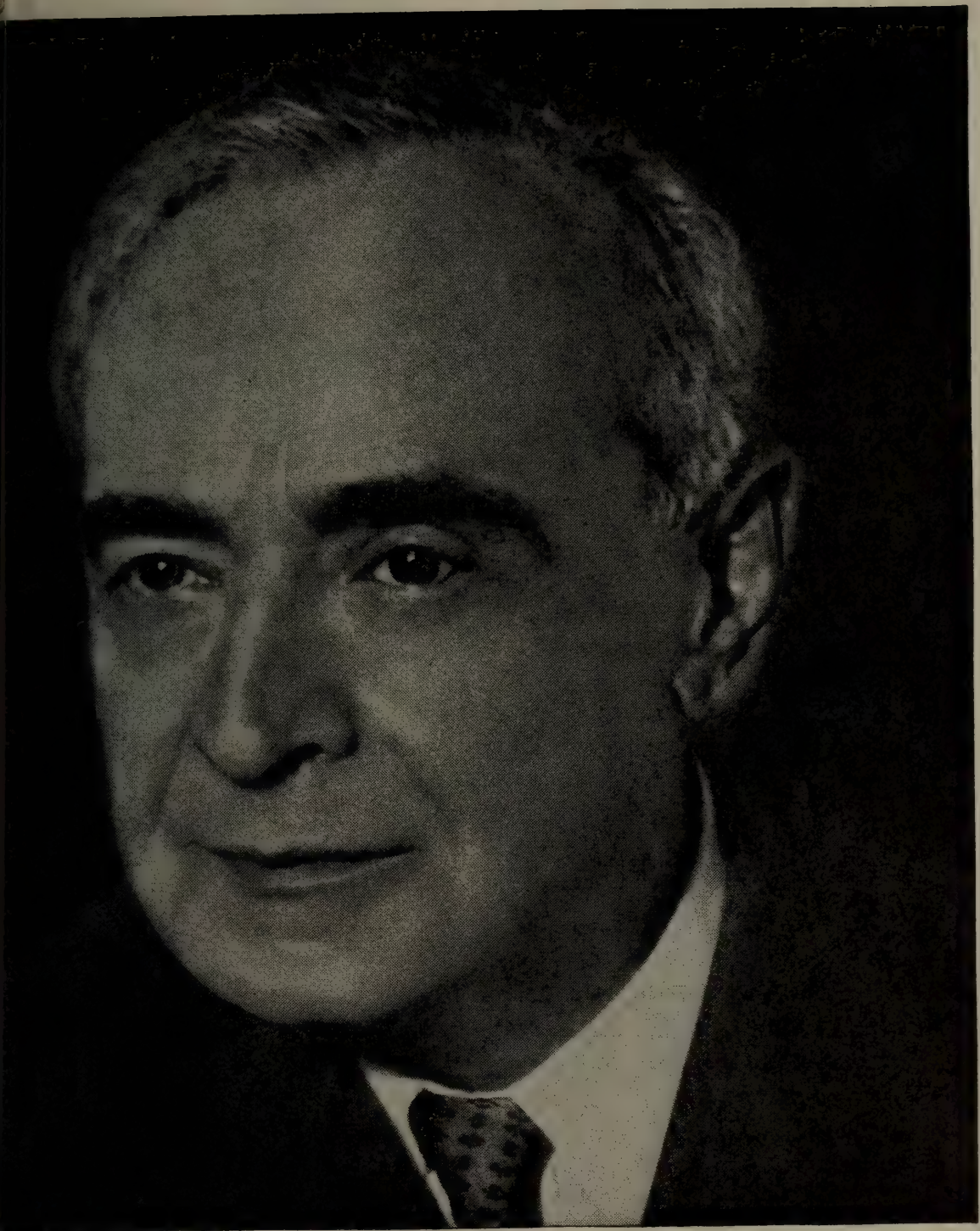
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This Symphony had its first performance by the Royal Philharmonic Orchestra in Albert Hall, London, Sir Adrian Boult conducting, April 21, 1948. The symphony had its first American performance under Dr. Koussevitzky's direction at the Berkshire Festival, August 7 last.

The score calls for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, tenor saxophone, four horns, three trumpets, three trombones and tuba, timpani, side drum, bass drum, cymbals, triangle, xylophone, two harps and strings.

A CERTAIN amount of retrospect is natural in a composer who, having probed different styles, writes a Sixth Symphony in his seventies. When the composer is Vaughan Williams, in full possession of his mental vigor and technical mastery, the result is bound to be a new and selective integration of his past tendencies. Music connected with textual images, such as the "Sea" Symphony, or descriptive images and realistic imitation, such as the "London" Symphony, he was bound to outgrow, together with the general musical trend. While imitating

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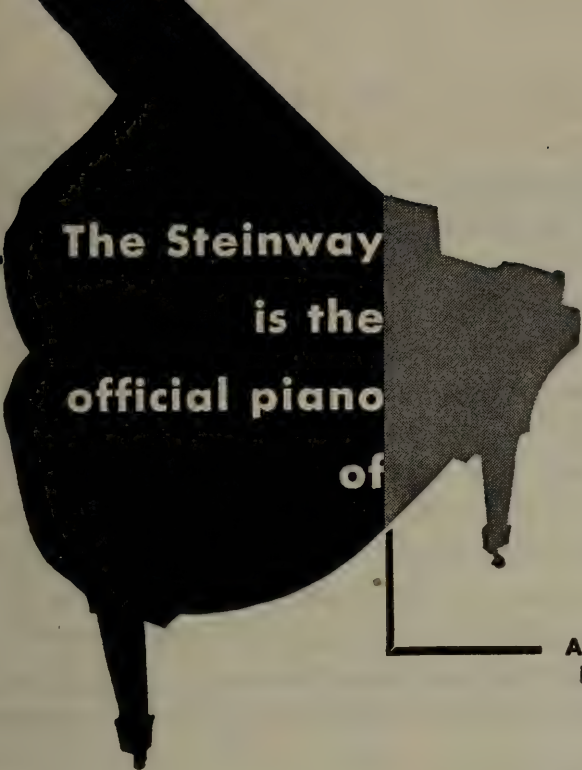
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no one, Vaughan Williams has listened to the tone combinations and forms of his age, the modes of another age. These ingredients he has assimilated and made his own, and they are all apparent in his musical thinking at present. The antique modality, more prominent in his "Sea" Symphony, his "London" Symphony and the "Pastoral" Symphony, is still observable. The Fourth Symphony in F minor was admittedly an excursion into dissonance. The composer himself is quoted as saying, "I do not know that I like it, but it is what I meant." The Fifth Symphony, of the war years, was a spiritual assertion rather than a technical challenge — a declaration of inward peace and tranquillity in a world of turmoil. The new Symphony was begun before the end of the war. According to two reports from London, it begins in violence and also finds at last its peace, its tranquillity. In a letter to the *New York Times* (May 30) Dyneley Hussey wrote: "The new work, begun in wartime, states with that downright forcefulness which has always been a characteristic of Vaughan Williams' utterance what he feels about the war, and then turns at the end to a meditation upon an ideal and other worldly peace. The wonder of it is that it is all done with a mastery of musical construction and a freshness of invention for which the only precedent in musical history is Verdi's 'Otello,' composed at a similar age."

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Why, as a nation that can create an atom bomb, do we allow fire losses to grow steadily worse?

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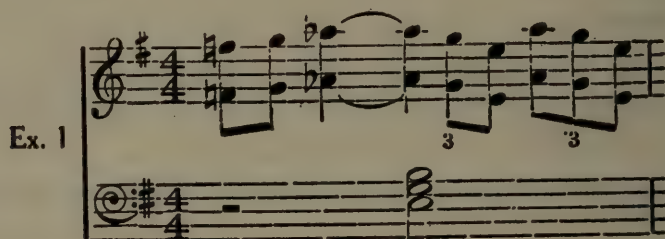
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Mr. Vaughan-Williams made an analysis of his new symphony for the program of the Royal Philharmonic Society when it was first performed. The Englishman, as if wary of emotional commitment, writes technically, and takes refuge in light, deprecating touches.

This Symphony was begun probably about 1944 and finished in 1947. It is scored for full orchestra including Saxophone. There are four movements: Allegro, Moderato, *Scherzo* and Epilogue. Each of the first three has its tail attached to the head of its neighbour.

First Movement — Allegro

The key of E minor is at once established through that of F minor, A-flat becoming G-sharp and sliding down to G natural at the half bar thus:—



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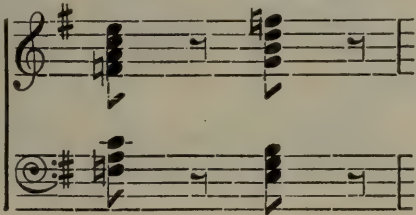
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The last three notes of (1) are continued, rushing down and up again through all the keys for which there is time in two bars, all over a tonic pedal. Two detached chords

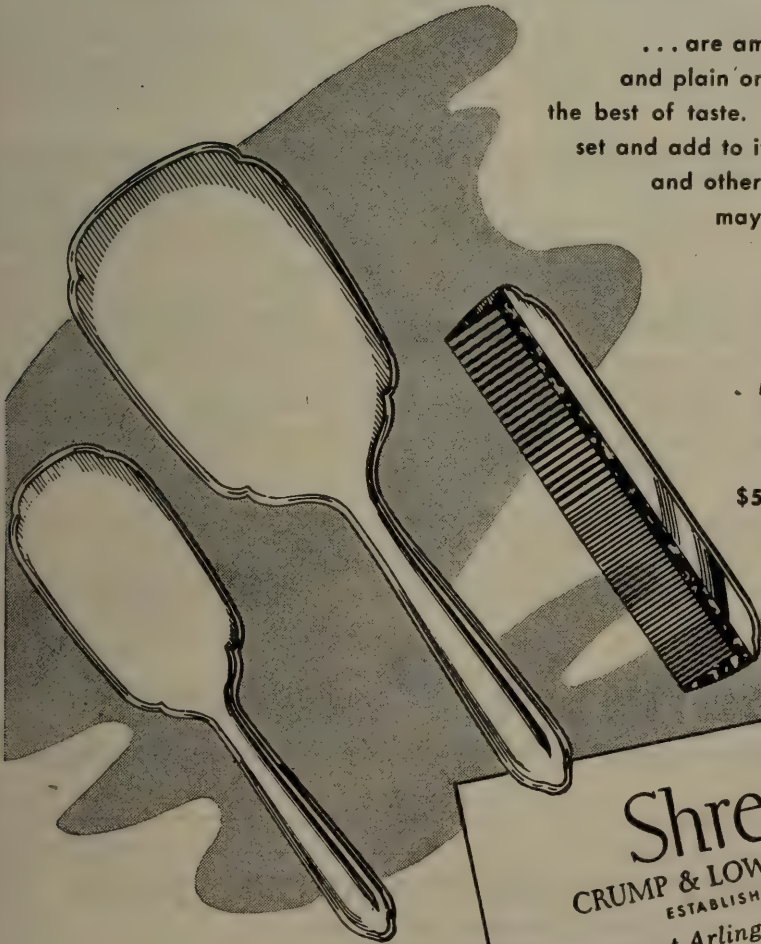
Ex. 2



Example 2 is a musical score for two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains two measures: the first measure has a whole note chord (F#, A, C) and a quarter note G; the second measure has a whole note chord (F#, A, C) and a quarter note G. The bottom staff is in bass clef with a key signature of one sharp (F#). It also contains two measures: the first measure has a whole note chord (F#, A, C) and a quarter note G; the second measure has a whole note chord (F#, A, C) and a quarter note G.

lead to a repetition of the opening bar, but this time the music remains in F minor and the rush up and down is in terms of the first

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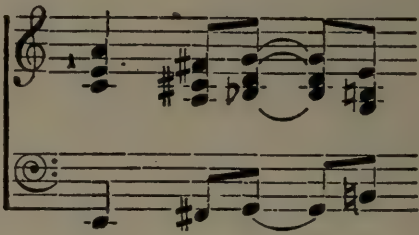
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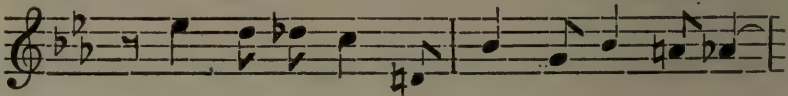
phrase. While strings and wind remain busy over this the brass plays a passage which becomes important later on

Ex. 3



The fussy semiquavers continue in the bass while the treble has a new tune in the cognate key of C minor

Ex. 4



Then the position is reversed and the treble fusses while the bass has the tune. This leads us back to our tonic pedal and the instruments rush around as at the beginning. Thus ends the first section of the movement. The next section starts with this persistent rhythm:—

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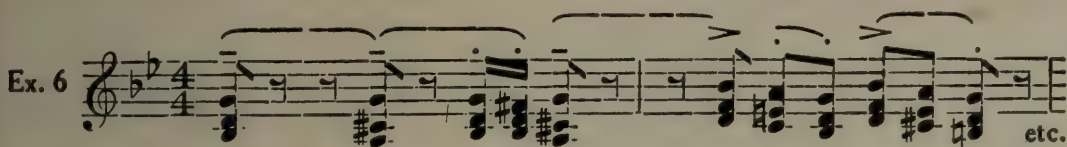
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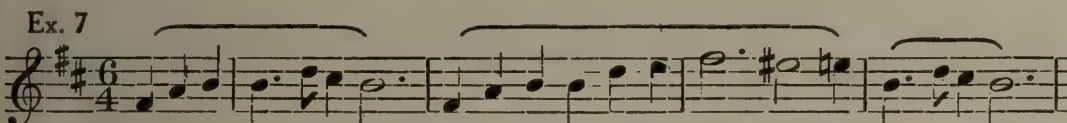
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Over this trumpets, flutes and clarinets play a tune in cross-rhythm which starts thus



This continues for a considerable time with some incidental references to Ex. 3 and is followed by a new tune while the persistent rhythm persists.



Then we are given a further installment of Ex. 6. The brass now plays Ex. 7 very loud and this brings us to, what I believe the professional Annotator would call the "*reprise* in due course." As a matter of fact this *reprise* is only hinted at, just enough to show that this is a Symphony and not a symphonic poem. But I am not sure that the "due course" is well and truly followed when we find the tune Ex. 7 played for yet a third time (this time in E major) quietly by the

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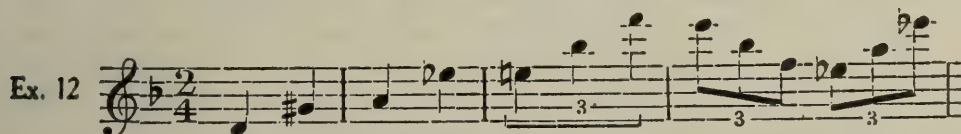
The strings continue softly, but before they have finished the trumpets enter with this figure taken from the opening theme



The trumpets start almost inaudibly, but they keep hammering away at their figure for over forty bars getting louder and louder. Meanwhile the rest of the Orchestra have been busy chiefly with the melody though not the rhythm of the opening theme. Having reached its climax the music dies down. The *Cor Anglais* plays a bit of Ex. 10 and this leads direct to the Third Movement.

Third Movement — Scherzo

This may be possibly best described as fugal in texture but not in structure. The principal subject does not appear at the beginning. Various instruments make bad shots at it and after a bit it settles down as



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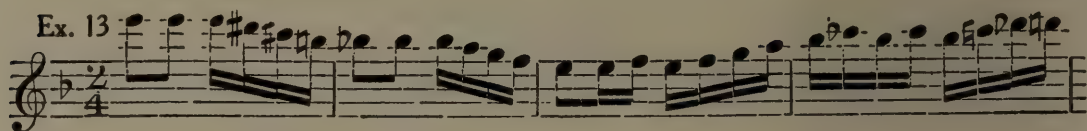
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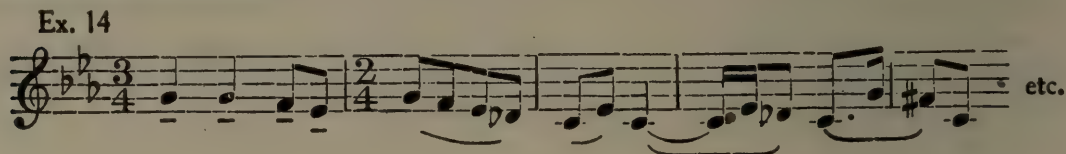
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With this is combined a trivial little tune, chiefly on the higher woodwind.



An episodal tune is played on the Saxophone and is repeated loud by the full orchestra.



(Constant Lambert tells us that the only thing to do with a folk-tune is to play it soft and repeat it loud. This is not a folk tune but the same difficulty seems to crop up).

When the episode is over the woodwind experiment as to how the fugue subject will sound upside down but the brass are angry and insist on playing it the right way up, so for a bit the two go on together and to the delight of everyone including the composer the two versions fit, so there is nothing to do now but to continue, getting more excited till the episode tune comes back very loud and twice as slow. Then once more we hear the subject softly upside down and the Bass clarinet leads the way to the last movement.

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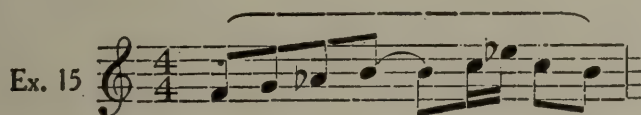
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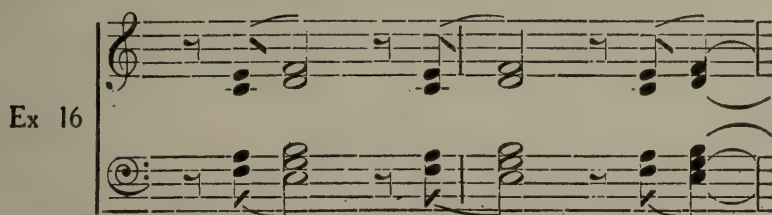
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Fourth Movement — Epilogue


It is very difficult to describe this movement analytically. It is directed to be played very soft throughout. The music drifts about contrapuntally with occasional whiffs of theme such as



with one or two short episodes such as this, on the horns



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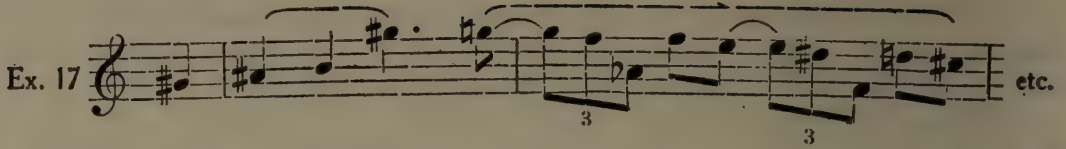
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At the very end the strings cannot make up their minds whether to finish in E-flat major or E minor. They finally decide on E minor which is, after all, the home key.

The Composer wishes to acknowledge with thanks the help of Mr. Roy Douglas in preparing the orchestral score.

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By ARTHUR HONEGGER

Born at Le Havre, March 10, 1892

The *Symphonie pour Orchestra à Cordes* is dated 1941. It was published in 1942 with a dedication to Paul Sacher* and has been performed by him in Basel and other Swiss cities. The first American performance was by the Boston Symphony Orchestra, December 27, 1946, Charles Münch conducting. Dr. Koussevitzky opened the 1947 Berkshire Festival with this Symphony on July 24, 1947, and conducted it in the Friday and Saturday series, October 31, November 1, 1947 and October 8, 1948.

At the end of the printed score is written, "Paris, October, 1941." Willi Reich, writing from Basel for the *Christian Science Monitor*, May 19, 1945, remarked that the Symphony for Strings "embodies much of the mood of occupied Paris, to which the composer remained faithful under all difficulties."

* Paul Sacher is the conductor of the orchestra of the *Collegium Musicum Zürich*, founded in 1941. It was for him and his orchestra that Richard Strauss composed his recent "*Metamorphosen*."



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The slow movement begins with a gentle accompaniment over which the violins set forth the melody proper. The discourse is intensified to *ff*, and gradually subsides.

The finale, 6/8, starts off with a lively, rondo-like theme in duple rhythm, which is presently replaced by another in the rhythmic signature. The movement moves on a swift impulsion, passes through a tarantella phase, and attains a *presto* coda, wherein the composer introduces a chorale in an *ad libitum* trumpet part, doubling the first violins. (The choral theme is the composer's own.)

M. Honegger conducted the Boston Symphony Orchestra as guest, January 11-12, 1929, presenting his *Chant de Nigamon*, Prayer of Judith from the Opera *Judith*, and three songs from *La Petite Sirène* (Soloist — Cobina Wright), *Pastorale d'Été*, *Horace Vic-*



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Rugby (1928) approximates *Pacific 2-3-1* as a musical depiction of human rather than mechanical energy. The Symphony for full orchestra, dedicated to the Boston Symphony Orchestra on its Fiftieth Anniversary, was composed in 1930 and performed here February 13, 1931. His *Mouvement Symphonique* No. 3 was performed at these concerts November 3, 1933. He has since composed a *Prélude, Arioso et Fughette sur le nom de Bach* (1933) and a Nocturne (1939) and *Symphonie Liturgique* for Orchestra, two choral works in 1939: *Nikolaus von der Flue* (a Swiss national hero; this was performed in New York, May 8, 1941) and "Dance of Death" (after Holbein), an opera — *L'Aiglon* (with Ibert, 1938), incidental music to *Jeanne d'Arc au Bucher* (Paul Claudel, 1938), the ballets *Le Cantique des Cantiques* (1938), and *The Call of the Mountain* on an Alpine subject, produced in Paris in the summer of 1945. M. Honegger has completed his Fourth Symphony. He has composed numerous chamber works.

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By RICHARD STRAUSS

Born at Munich, June 11, 1864

The first performance was at a Gürzenich concert in Cologne, November 5, 1895. Strauss had completed his score in Munich the previous May. It had been published in September. The first performance at the Boston Symphony Concerts (and in America) was February 21, 1896. The last performance was October 18, 1946.

The rondo, dedicated to Dr. Arthur Seidl, is scored for piccolo, three flutes, three oboes, English horn, small clarinet in E-flat, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, bass tuba, kettle-drums, snare drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

AT FIRST, Strauss was inclined to let the title: "*Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise — in Rondoform*" stand as sufficient explanation of his intentions. Franz Wüllner, about to perform the work in Cologne, coaxed from him a letter which revealed a little more:

"It is impossible for me to furnish a programme to '*Eulenspiegel*'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two '*Eulenspiegel*' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss finally noted three themes: the opening of the introduction, the horn motive of Till, and the portentous descending interval of the rogue's condemnation.

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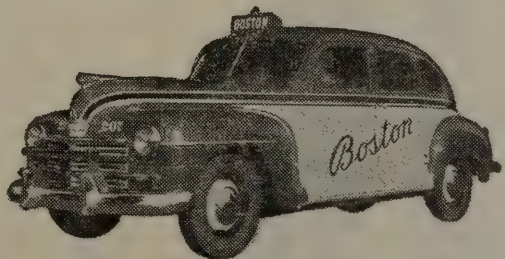
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But Strauss was persuaded by Wilhelm Mauke, the most elaborate and exhaustive of Straussian analysts, to jot the following indications in pencil in his score:

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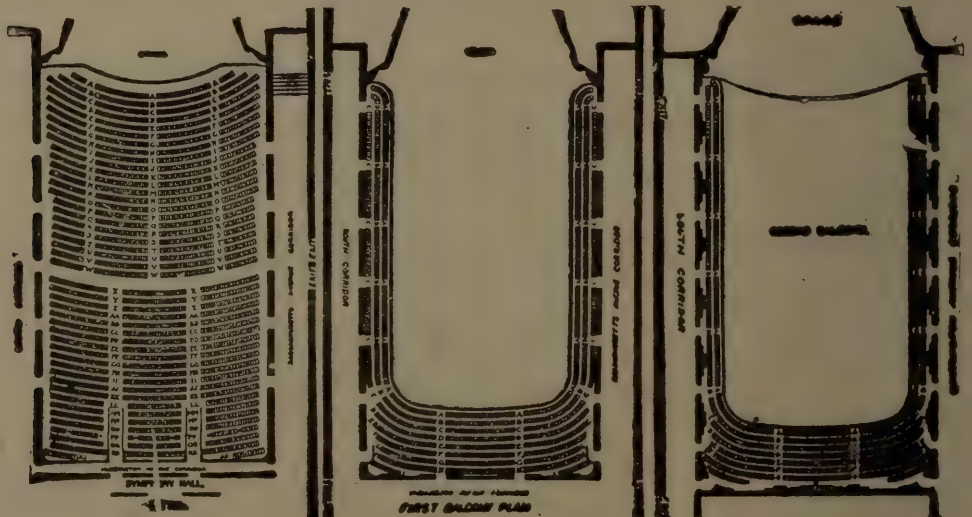
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| Strauss, R. | "Also Sprach Zarathustra" "Till Eulenspiegel's Merry Pranks" |
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| Tchaikovsky | Symphonies Nos. 4, 5, 6; Waltz (from String Serenade); Overture, "Romeo and Juliet"; Fan- tasia, "Francesca da Rimini" |
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SIXTY-EIGHTH SEASON, 1948-1949

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

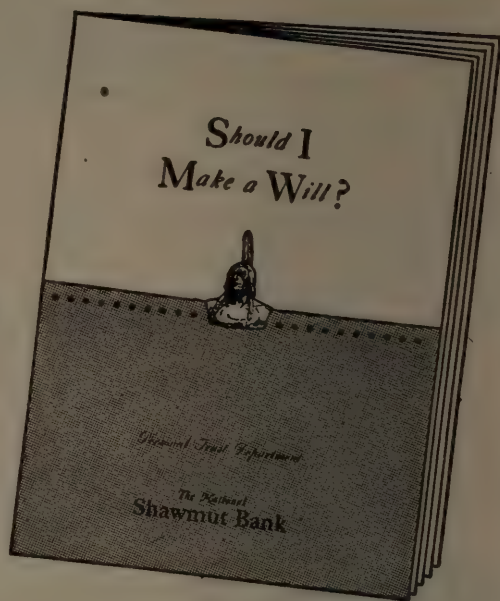
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*Orchestra Opens Its New York Season
Honor for Richard Burgin*

"TRIBUTE"

By ROSS PARMENTER

Wanting to give some tangible expression of their regard for Serge Koussevitzky during his twenty-fifth and final season with the Boston Symphony Orchestra, a number of his admirers wrote the conductor and asked what sort of a testimonial he would find most acceptable.

"Truly," he replied, "there is only one way in which I would wish you to do this — by a gift to the orchestra, a big gift." And he underlined the word big.

The friends like the idea and last week they launched a campaign to make sure the gift would be really big. Striking while the glow of admiration for the retiring conductor is hot, they are asking his fans to show their appreciation to the tune of \$200,000. The plan is to add this sum to a reserve of \$50,000 to form the Serge Koussevitzky Fund. The new fund will be for emergencies. It will be different from the endowment fund, for only the income of that fund is expendable, whereas both the principal and the income of the new fund will be available to the orchestra in the event of any sudden need of money.

—*New York Times*, November 7, 1948.

. . .

ORCHESTRA TO BROADCAST

It will be remembered that one of Henry L. Higginson's primary intentions when this Orchestra gave its first concerts was to make its music available to the widest possible audience. This he did in pre-radio days by opening the final rehearsal each Friday afternoon to all who paid a small admission fee at the door. It is now many years since the Friday afternoon "rehearsals" have become in every sense concerts, retaining something of their original purpose only in the "rush" line in the second balcony. The actual rehearsals of the Orchestra are held behind closed doors.

Dr. Koussevitzky has agreed to submit a half hour of the Orchestra's re-

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hearsal each Monday to be broadcast. The rehearsal will be on the network of the National Broadcasting Company from 1 to 1:30, beginning next Monday, November 22 (on local station WBZ). The rehearsal will proceed in the usual way with occasional interruptions and repetition of a phrase by the orchestra according to the audible directions of the conductor. These broadcasts are designed to give music lovers and especially students the opportunity to observe a great orchestra and its conductor actually at work. The rehearsal broadcasts will continue into the summer, including the Pops and Berkshire Festival series.

In addition to the Boston Symphony broadcasts there will be a weekly series by the Pops orchestra each Sunday from 5:30 to 6:00 P.M., E. S. T., over the same network. Arthur Fiedler will conduct. This series will begin on December 12 and will be given under the sponsorship of RCA Victor.

The two series of broadcasts are in effect the renewal of an old and well-remembered association. Concerts were also broadcast by the National Broadcasting Company in the years 1935, '36, and '37.

. . .

HONOR FOR RICHARD BURGIN

In recognition of Richard Burgin's efforts in behalf of the music of Gustav Mahler, he is awarded this week the Mahler medal by the Bruckner Society of America. The medal, which bears the inscription, "My time will yet come," was designed by Julio Kilenyi. Among the holders of the Mahler medal are Koussevitzky, Ormandy, Reiner, Walter, Rodzinski, and Mitropoulos.

. . .

ORCHESTRA OPENS ITS NEW YORK SEASON

*Olin Downes, N. Y. Times, November
11, 1948*

There is no use to claim infallibility. It may be unconscious favoritism toward an orchestra with which we grew up. But it is the inescapable conclusion, and to the best of this deponent's knowledge and belief, after hearing brilliant performances in preceding weeks by other symphonic ensembles, that there is no other orchestra in the country which for finish, glow of tone and distinction

of style equals the Boston Symphony.

This orchestra gave its first New York concert of the season last night in Carnegie Hall. Dr. Koussevitzky started his program with the first score that he interpreted when he came to America at his opening concert October 10-11, 1924, in Boston's Symphony Hall. The orchestra, as all know, was then a body of historic distinction. No doubt it played Vivaldi's D minor Concerto Grosso beautifully at the time. But one does not believe it could have played as beautifully as it did last night. Dr. Koussevitzky has been at work upon it for twenty-four years. There is no string tone like it for vibrancy, transparency and luster.

Some think that Dr. Koussevitzky pitches his strings too high and thereby gains a spurious brilliancy. It is too bad, but we fear that if this is the reason, other conductors will have to adopt a similar pitch, and we are far from certain that this device would in itself secure the Boston Symphony standard of tone-quality. From the first sound onward the performance of Vivaldi's music was a feast to the ear and the understanding.

It is not improbable that Dr. Koussevitzky, with memories crowding him close, and at the beginning of his last season with the orchestra to which he has contributed so much, put his last ounce of effort into securing maximum results on this particular occasion. But he has never spared the last effort to gain his artistic end. Whatever the conditions and motivations, he set forth the noble simplicities of Vivaldi music with a mastery and a beauty that will long be remembered.

The program was of familiar music, as too many programs seem to be today, with the single exception of the recently composed "Symphony for String Orchestra," with trumpet obbligato, by Arthur Honegger. This was played here last season and met with a generally cold reception. One might recall in this connection Beethoven's growl when it was remarked that the "Eroica" symphony was a hard nut to crack — or words to that effect, "because it is so much better than the others." Mr. Honegger's symphony for strings is the greatest and the most intense music that he has produced. It seeks no exterior effect, as most of his scores do. It is very dark and very tragic in the first two movements.

Composed in Paris during the period of the German occupation, it has all the emotional connotations of that place and time. The dolorous "ostinato" figure for

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the strings heard soon after the beginning haunts the whole of the opening movement, as a thought, an agony, that persists and cannot be laid aside. The slow movement is yet more somber, mounting, in a dramatic crescendo, to an extraordinary climax of grief. The triumph of the finale, music of wild rejoicing, with the trumpet sounding the chorale in the final pages, appears to complete the unmistakable emotional scheme of the work.

Coupled with all this is the drastic simplicity, starkness, concentration of the writing; the power and logic of the counterpoint, linear and harmonic; the drama of the tonal forces involved. The antagonists are invisible; the crisis is that of Armageddon. A most masterful score; one that will make its way slowly because of the unpretentiousness and also unpicturesqueness of the writing; one that bites deep and that will long endure because of its emotion and sincerity.

A performance of exemplary finish was that of the Brahms Variations on the Theme of Haydn Variations. For our own part we have preferred a more rugged reading, and in places a more muscular tone. In the introduction of Beethoven's Seventh Symphony, which ended the concert, there was a corresponding wish that the swinging figure given various wind instruments and set against the ascending strings, had been more clearly articulated. The passage is none too well balanced in the score. Aside from such detail, the performance of one of the best known of all symphonies was the climax of the occasion. An interpreter does or does not comprehend, is or is not caught up and fired by the greatness of Beethoven. This reading comprehended and companioned him. The grandeur of the form was ever present. The pulse of life throbbed in every measure. The beauty of the world was there.

The program annotator tells the delicious story of the Leipzigers who on hearing the Seventh Symphony for the first time concluded that only a drunkard could have written the first and last movements! Is it perhaps the highest tribute we can pay Dr. Koussevitzky, whose repertory traverses the whole of orchestral literature from the seventeenth century to today, who has headed every new movement in composition that has manifested itself in his life-time — that at the climax of his experience as a man and artist he finds the headiest of draughts to be Beethoven's Dionysiac brew?



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WAGNER.....Prelude to "Lohengrin"

PROKOFIEFF.....Scythian Suite, "Ala and Lolli," *Op. 20*
I. The Adoration of Veles and Ala
II. The Enemy God and the Dance of the Black Spirits
III. Night
IV. The Glorious Departure of Lolli and the Procession of the Sun

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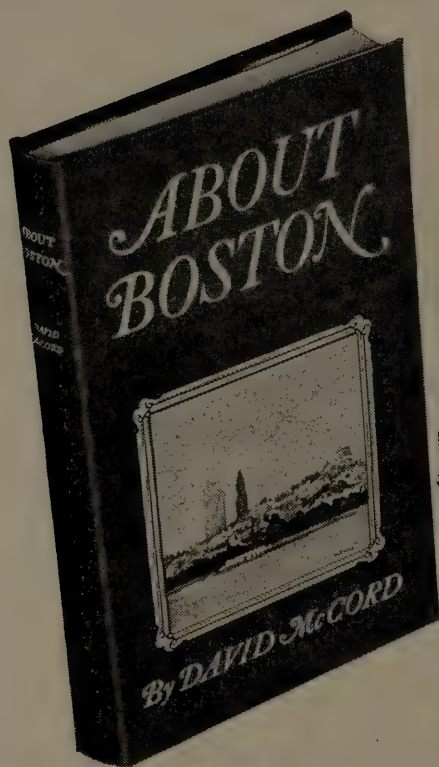
BRAHMS.....Symphony No. 1 in C minor, *Op. 68*
I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; Allegro non troppo, ma con brio

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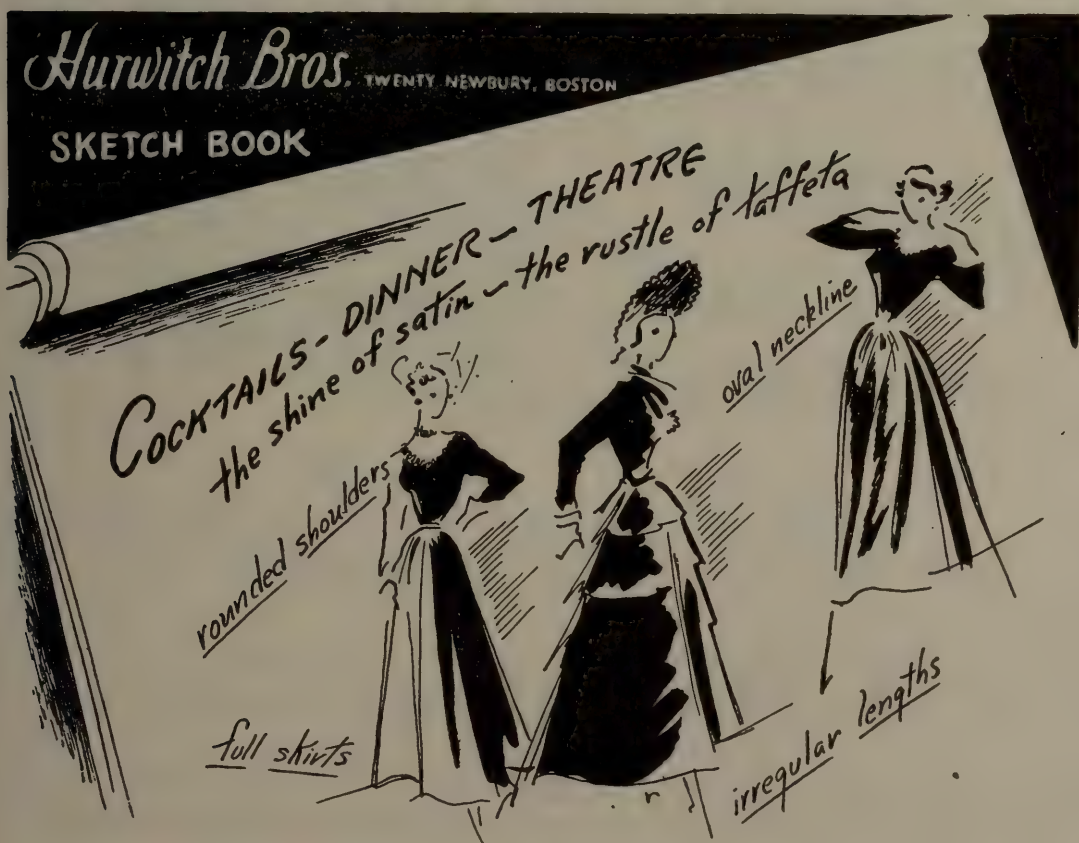
By ARCANGELO CORELLI

Born at Fusignano, near Imola, Italy, February 17 (?), 1653; died at Rome,
January 8, 1713

(Arranged for String Orchestra by ETTORE PINELLI)

Corelli wrote five sets of sonatas, each containing twelve numbers, and as a sixth opus a set of *concerti grossi*. His Opus 5, consisting of twelve sonatas for violin, with *basso continuo* ("Suonate a Violono e Violone o Cembalo") was published at Rome in 1700. Corelli's famous violin piece, "*La Folia*," in itself an arrangement of a traditional air, is in the last sonata of this series. Ettore Pinelli (1843-1915) has chosen three movements from these sonatas for the present suite.

CORELLI was a personage of widespread fame in his day. The particulars of his career are largely fabulous, and little is known of his early life. Various anecdotes about him have been handed down, each always quoted with an appendage of doubt as to its authenticity. Certain it is that he was the prime spirit in the development of music by bowed instruments when instrumental music found its first full flowering in seventeenth-century Italy. If his was not a profoundly original talent, he gave a great impetus to the art of violin playing by his example as virtuoso, to solo and concerted music by his compositions, published and widely circulated in his time.



Of his earlier years little is known, save that he studied violin with Giovanni Benvenuti at Bologna, composition with Matteo Simonelli at Rome. He became a player in the Capranica Theatre Orchestra in Rome as a youth of eighteen. It is said that in the ensuing years he exhibited his skill before the Elector of Bavaria at Munich, the Elector George at Hanover; the tale is told that when he visited Paris the jealous Lulli stirred up so much talk against him that he was obliged to leave (this was denied by Fétis). In 1682 he settled at Rome, and as first musician to the Cardinal Ottoboni became forthwith the shining light of musical culture in that capital. A celebrity who held a similar position at the court of Naples was the elder Scarlatti. Dr. Burney relates an anecdote which he learned from "a very particular and intelligent friend," who had it from Geminiani, who many years before had been Corelli's pupil. Burney's roundabout information is to the effect that Corelli, visiting the Neapolitan court, made a glaring error in performance in which Alessandro Scarlatti had to set him straight. That, in the midst of a performance of one of his last adagios, "the king, being tired, quitted the room to the great mortification of Corelli." Returning to Rome, he found his fame somewhat supplanted by an upstart musician by the name of Valentini, and was thrown into "such a state of melancholy and chagrin as was

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thought," said Geminiani, "to have hastened his death." Dying a wealthy man, Corelli made the grand gesture of bequeathing his entire fortune, which has been variously named as the equivalent of thirty thousand dollars and three hundred thousand dollars, together with a fine collection of paintings, to his patron. The Cardinal saw his Christian duty, and handed the "saint-seducing gold" to Corelli's poor relatives. The pictures his conscience permitted him to retain.

Corelli has been described as "modest, amiable, simple in his ways of life, almost shabbily dressed, always going on foot instead of taking a carriage." But there is no lack of extravagant praise from his contemporaries. One of his countrymen called him "*Il virtuosissimo di violino e vero Orfeo di nostri tempi*," and George Mattheson, in Germany, named him "the prince of all musicians." His pupil, Geminiani, issued a more considered judgment. "His merit was not depth of learning like that of Alessandro Scarlatti, nor great fancy or rich invention in melody or harmony, but a nice ear and most delicate taste which led him to select the most pleasing harmonies and melodies, and to construct the parts so as to produce the most delightful effect upon the ear."

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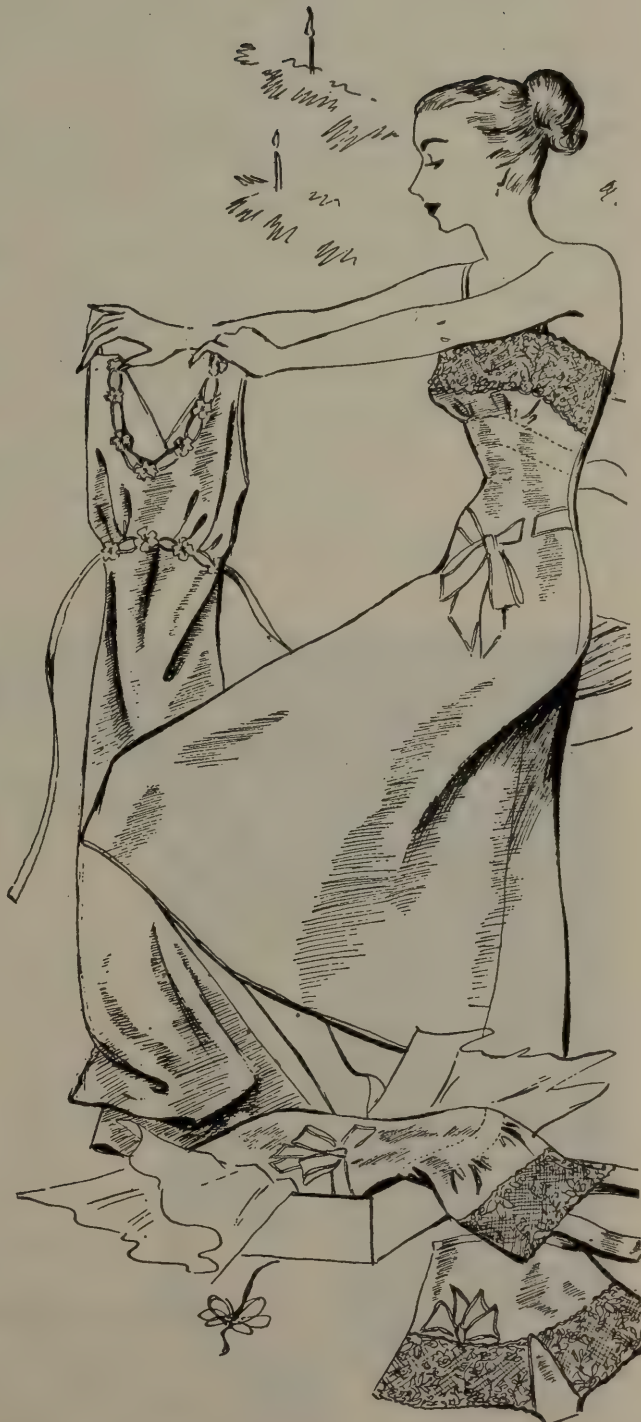
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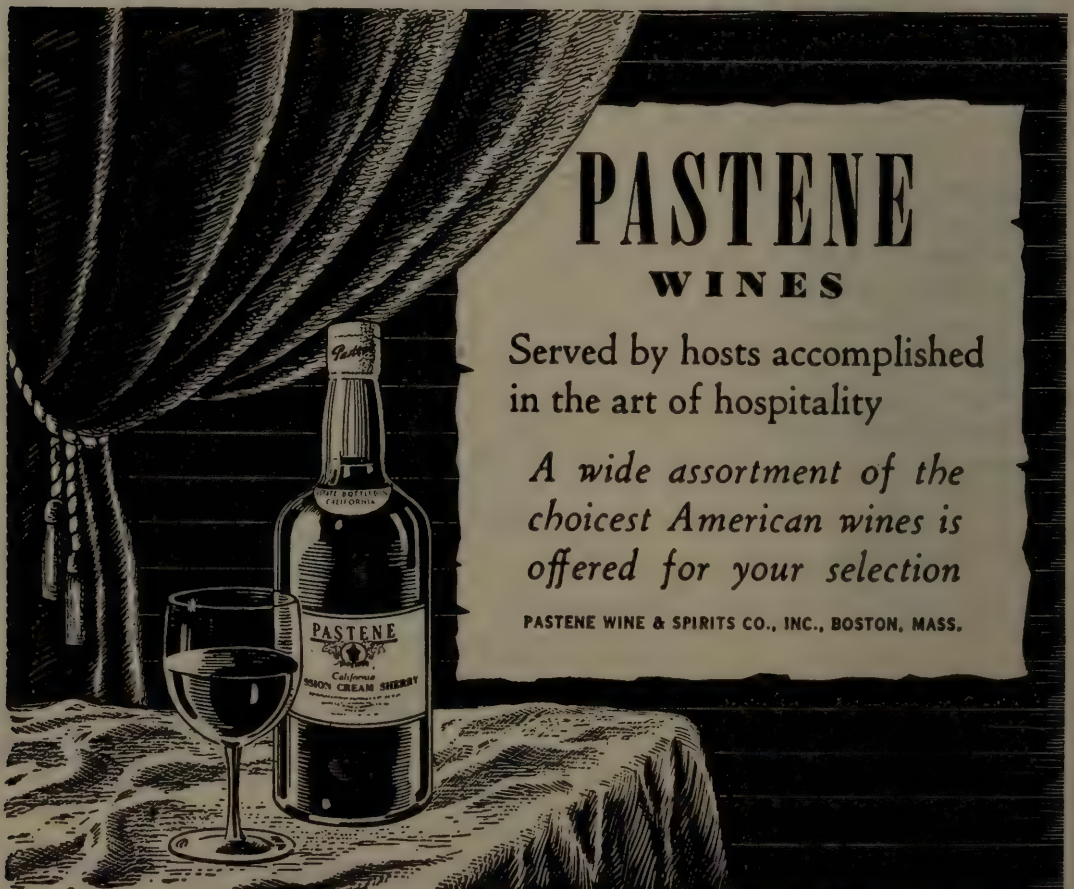
PRELUDE TO "LOHENGRIN"

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

IN March of 1848, Wagner put the last touches upon his "*Lohengrin*," and in May of the following year his political activities resulted in his exile from Germany. He therefore had no direct supervision of the early productions of the work in Weimar, and elsewhere, nor did he hear it until May 15, 1861, in Vienna, following his pardon and return. "*Lohengrin*" had its first performance at the instigation of his ministering friend, Liszt, August 28, 1850, with such forces, scarcely adequate, as the court at Weimar permitted. It found favor, and after several years of managerial hesitation, went the rounds of the principal opera houses of Germany and Austria.

Franz Liszt, the first champion and first producer of "*Lohengrin*," has described the Prelude in this way: "It begins with a broad, reposeful surface of melody, a vaporous ether gradually unfolding itself, so that the sacred picture may be delineated before our secular eyes. This effect is confided entirely to the violins (divided into eight different desks), which, after some bars of harmony, continue in the



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highest notes of their register. The motive is afterwards taken up by the softest wind instruments; horns and bassoons are then added, and the way prepared for the entry of the trumpets and trombones, which repeat the melody for the fourth time, with a dazzling brightness of colour, as if in this unique moment the holy edifice had flashed up before our blinded eyes in all its luminous and radiant magnificence.

“But the flood light, that has gradually achieved this solar intensity, now dies rapidly away, like a celestial gleam. The transparent vapour of the clouds retracts, the vision disappears little by little, in the same variegated fragrance from the midst of which it appeared, and the piece ends with a repetition of the first six bars, now become more ethereal still. Its character of ideal mysticism is especially suggested by the long *pianissimo* of the orchestra, only broken for a moment by the passage in which the brass throw out the marvellous lines of the single motive of the Prelude.”

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SCYTHIAN SUITE, "ALA AND LOLLI," *Op. 20*

By SERGE SERGEIVITCH PROKOFIEFF

Born at Sontsovka, Russia, April 4, 1891

The Scythian Suite was completed in 1914 and first performed under the composer's direction at the Maryinski Theatre in Petrograd, January 29, 1916.*

The Chicago Orchestra introduced the suite to America, December 6, 1918. There have been performances by this orchestra in Boston under Serge Koussevitzky, October 24, 1924; March 2, 1928; January 31, 1929; February 5, 1937, and March 6, 1942.

The suite is scored for three flutes and piccolo, three oboes, English horn, three clarinets, bass clarinet, three bassoons, contra-bassoon, eight horns, four trumpets, four trombones, tuba, timpani, bass drum, side drum, tambourine, cymbals, triangle, celesta, xylophone, bells, two-harps, pianoforte and strings.

WHEN Prokofieff was in his twenty-third year, not long graduated from the Conservatory at St. Petersburg and looked upon in Russia as a modernist of great promise, Diaghilev approached him for

*"When the first performance of the Scythian Suite was announced in Moscow, a not uncommon incident occurred: the orchestral parts were not ready in time, and another piece was substituted at the last moment. This did not prevent the headlong critic, Sabaneev, from showering on Prokofieff all sorts of invectives for his music. Prokofieff gave out the facts of cancellation in an open letter; the critic was forthwith asked to resign. At that time such dishonesty could not be tolerated. We all know that nowadays critics get away with worse things." — NICOLAS SLONIMSKY, in the *Boston Evening Transcript* (January 30, 1930).

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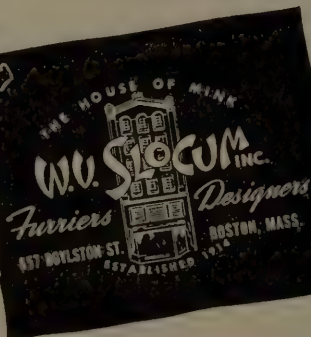
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a ballet. Prokofieff planned a musical depiction of "Ala and Lolli," pre-Christian figures of legendary Scythia, a region not far removed from the southern Russia in which he had grown up. The subject did not seem practicable to Diaghilev, and was accordingly written, not as a ballet, but as the "Scythian Suite" for Orchestra.

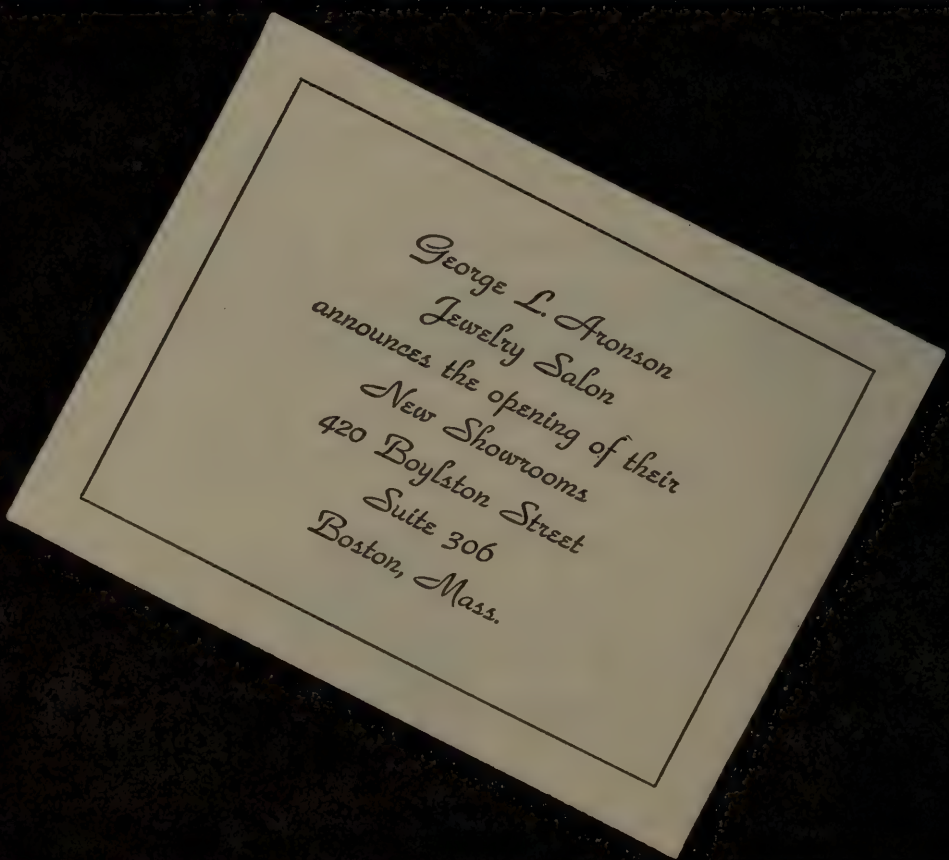
Intimations of the long vanished gods and demons that people the music are printed in the score:

I. Invocation to Veles and Ala (*Allegro feroce*, 4-4 time). The music describes an invocation to the sun, worshipped by the Scythians as their highest deity, named Veles. This invocation is followed by the sacrifice to the beloved idol, Ala, the daughter of Veles.

II. The Evil-God and dance of the pagan monsters (*Allegro sostenuto*, 4-4 time). The Evil-God summons the seven pagan monsters from their subterranean realms and, surrounded by them, dances a delirious dance.

III. Night (*Andantino*, 4-4 time). The Evil-God comes to Ala in darkness. Great harm befalls her. The moon rays fall upon Ala, and the moon-maidens descend to bring her consolation.

IV. Lolli's pursuit of the Evil-God and the sunrise (*Tempestuoso*, 4-4 time). Lolli, a Scythian hero, went forth to save Ala. He fights the Evil-God. In the uneven battle with the latter, Lolli would have perished, but the sun-god rises with the passing of night and smites the



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evil deity. With the description of the sunrise the Suite comes to an end.

The remarkable final pages kindled the imagination of Lawrence Gilman: "The finale limns for us a pagan dawn as seen through the savagely ecstatic eyes and frenzied brains of sun-worshipping barbarians. The piercing, exultant hieratical trumpets, the cumulative radiance of the whole orchestra as the wild men chant their hymn to the dazzling god and the world takes fire, are like nothing else in the literature of music."

The following description of the Scythians by Herodotus was quoted by Philip Hale when this suite was previously performed:

"Scythia is a name that has been applied to different countries at different times. The Scythia described by Herodotus comprised the southeastern parts of Europe between the Carpathian Mountains and the River Tanaïs (now Don). Herodotus gives a graphic and singularly interesting account of these wild, barbaric nomads in the fourth book of his history. We are interested here only with what he has to say about their religion:

"They propitiate the following gods only: Vesta, most of all; then Jupiter, deeming the Earth to be the wife of Jupiter; after these,

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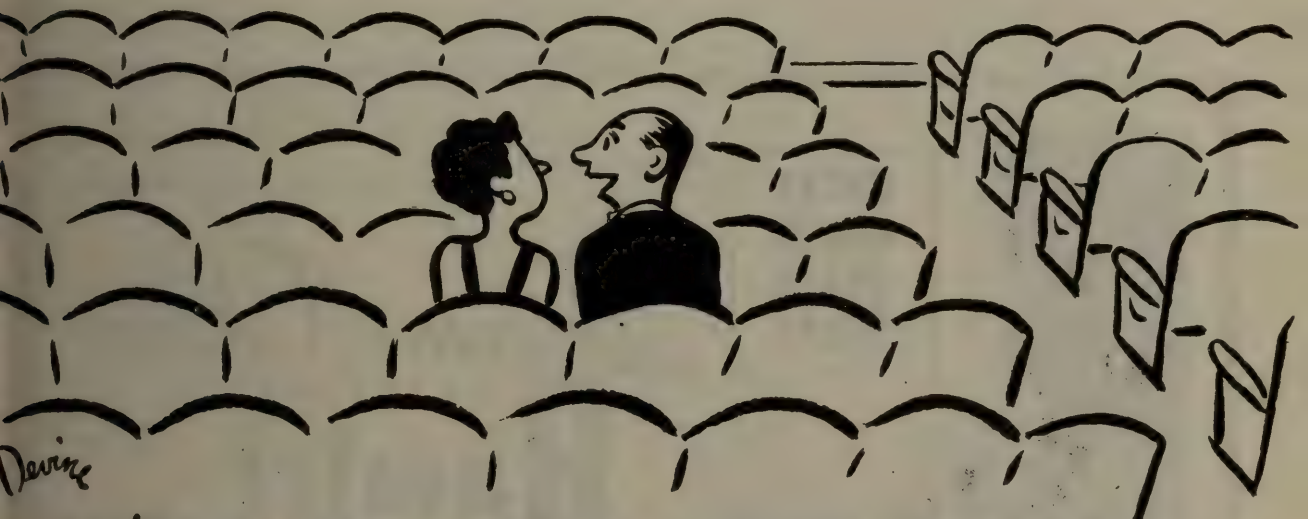
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Apollo, and Venus Urania, and Hercules and Mars. All the Scythians acknowledge these, but those who are called Royal Scythians sacrifice also to Neptune. Vesta in the Scythian language is named Tabiti; Jupiter is, in my opinion, very rightly called Papæus; the Earth, Apia; Apollo, Oetosyrus; Venus Urania, Artimposa; and Neptune, Thami-masadas. They are not accustomed to erect images, altars, and temples, except to Mars; to him they are accustomed." Then follows a minute description of the manner in which they sacrificed cattle and enemies taken prisoners, the latter to Mars. "Swine they never use, nor suffer them to be reared in their country."

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A LETTER FROM PROKOFIEV TO THE GENERAL SECRETARY OF THE UNION OF SOVIET COMPOSERS

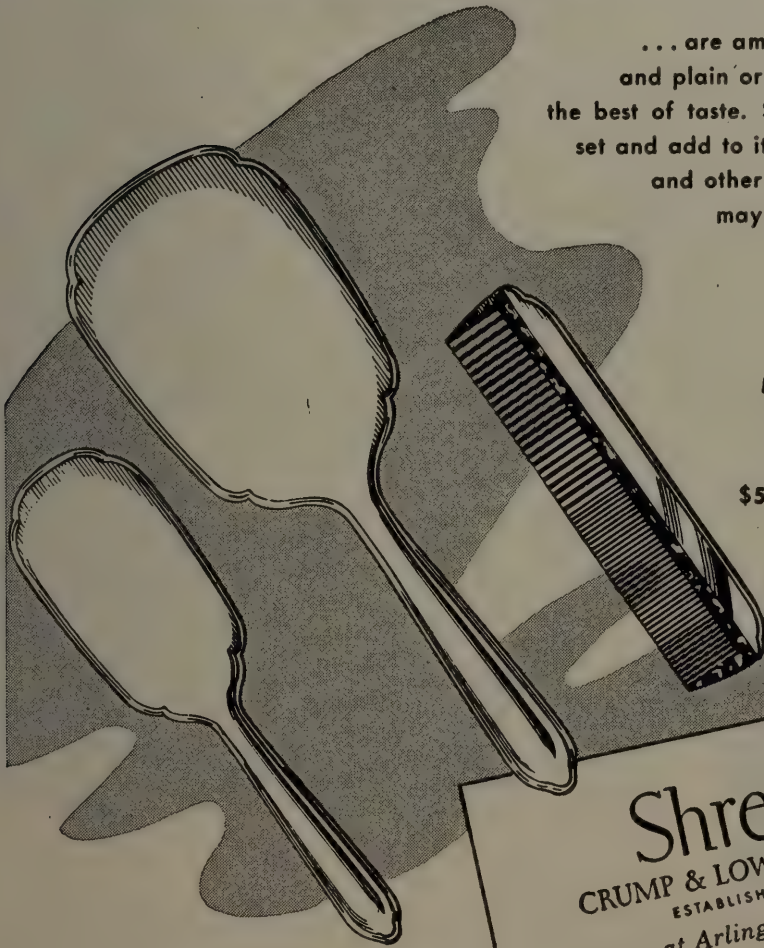
TIKHON NICOLAIEVITCH KHRENNIKOV
(Translated by NICOLAS SLONIMSKY)

THE state of my health does not permit me to attend the general assembly of Soviet composers, and therefore I wish to express my ideas in regard to the Resolution of the Central Committee of the

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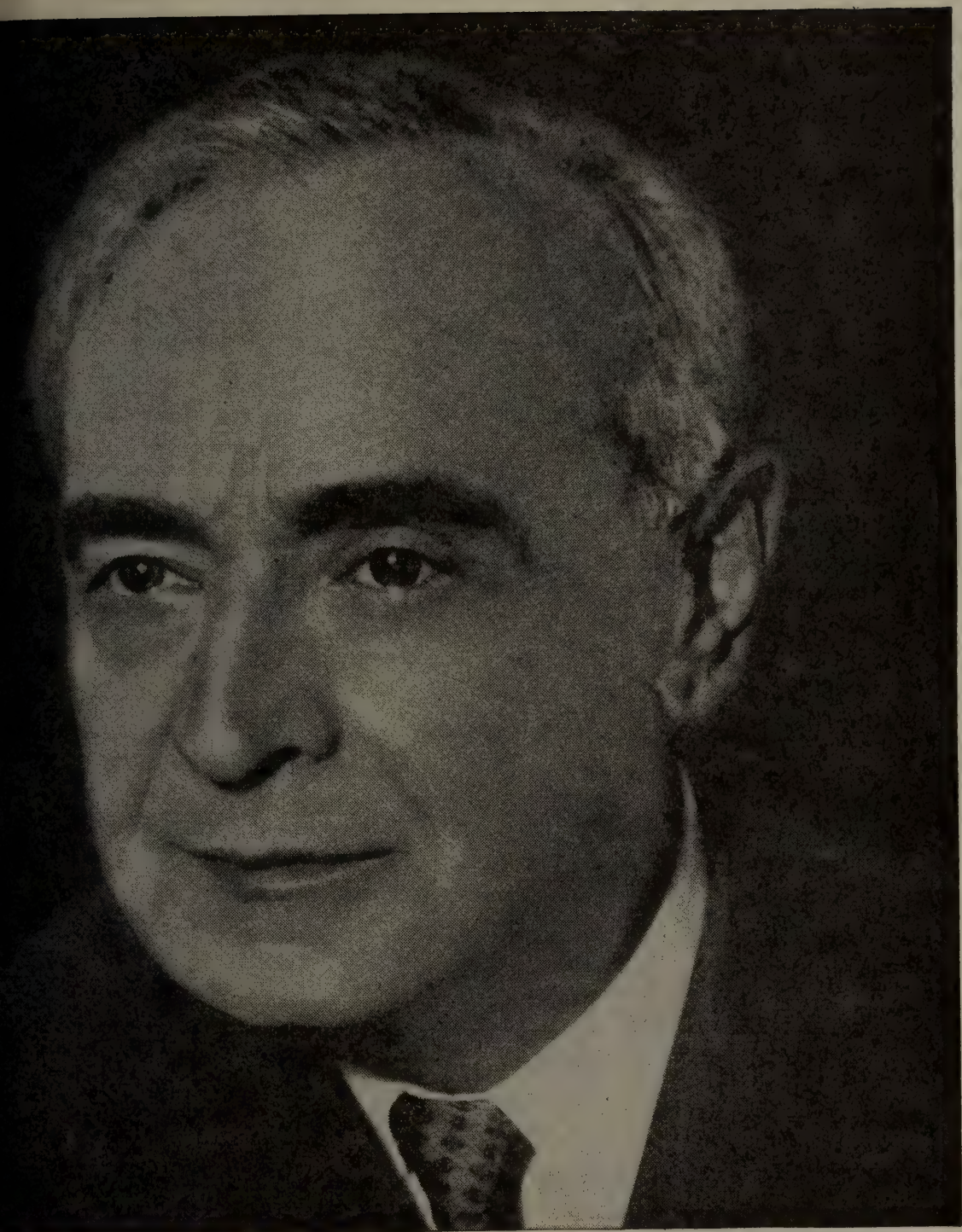
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All-Union Communist Party (Bolsheviks) of February 10, 1948 in the present letter, which I request be made public at the assembly should you deem it necessary.

The Resolution of the Central Committee of the All-Union Communist Party of February 10, 1948, has separated decayed tissue in the composers' creative production from the healthy part. No matter how painful for a number of composers, myself included, it may be, I welcome the Resolution of the Central Committee of the All-Union Communist Party (Bolsheviks) which creates the prerequisites for the return to health of the entire organism of Soviet music. The Resolution is all the more important because it has demonstrated that the formalist trend* is alien to the Soviet people, that it leads to the impoverishment and decline of music, and has pointed out to us

* Formalism, in the usage of the Soviet musical press, is *formulism*, i.e., adherence to formulas, particularly formulas of western modern music, such as the twelve-tone technique. By extension, the concept of formalism is applied to any exaggerated use of dissonance, atonal turns in melodic writing, and unusual orchestration. Thus Khrennikov, General Secretary of the Union of Soviet Composers, addressing the Assembly of Soviet composers in Moscow in February 1948, says: "Composers have become infatuated with formalistic innovations, artificially inflated and impracticable orchestral combinations, such as the inclusion of 24 trumpets in Khatchaturian's *Symphonie-Poème*, or the incredible scoring for 16 double-basses, eight harps, four pianos, and the exclusion of the rest of string instruments, in Prokofiev's *Ode on the End of War*."

— N. S.

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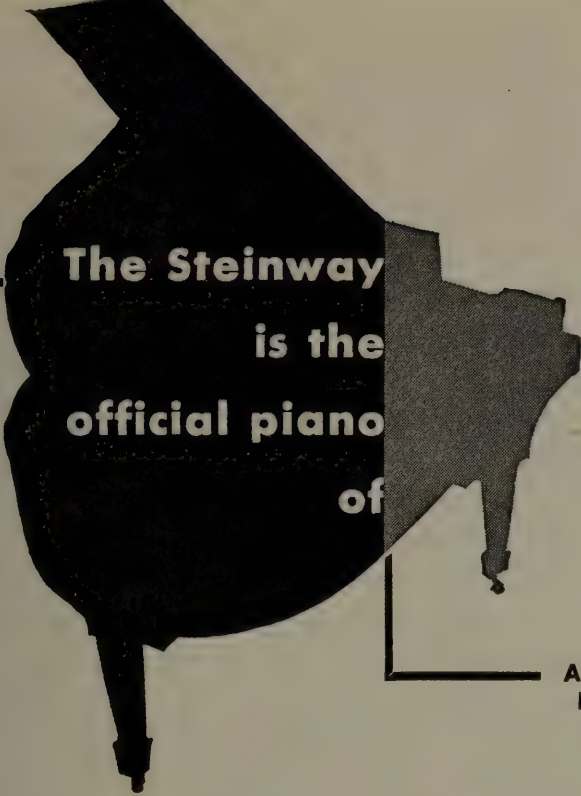
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with definitive clarity the aims which we must strive to achieve as the best way to serve the Soviet people.

Speaking of myself, the elements of formalism were peculiar to my music as long as fifteen or twenty years ago. The infection caught apparently from contact with a number of western trends. After the exposure by *Pravda*, at the direction of the Central Committee of the All-Union Communist Party (Bolsheviks), of the formalist errors in Shostakovitch's opera, I have given a great deal of thought to structural devices in my music, and have arrived at the conclusion that this method was incorrect. The result was a search of a more lucid and inwardly more substantial idiom. In a number of my subsequent works — *Alexander Nevsky*, *A Toast to Stalin*, *Romeo and Juliet*, *Fifth Symphony** — I strove to free myself from elements of formalism and, it seems to me, succeeded to a certain degree. The presence of formalism in some of my works is probably explained by a certain self-complacency, an insufficient realization of the fact that our people do not at all need this sort of thing. After this Resolution which has shaken to the core the social consciousness of our composers, it has become clear what type of music is needed by our people, and the ways of the eradication of the formalist disease also have become clear.

* Prokofieff is here silent about his Sixth Symphony which was officially condemned as "formalistic. — Ed.

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In the question of the importance of melody, I have never had any doubts. I love melody very much, and I regard it as the most important element in music. I have worked on the improvement of its quality for years in my compositions. To find a melody immediately accessible even to the uninitiated listener, and at the same time an original one, is the most difficult thing for a composer. Here he is beset by a great multitude of dangers: he may fall into the trivial or the banal, or into the rehashing of something already written by him. In this respect, composition of complex melodies is much easier. It may happen also that a composer, fussing over his melody and correcting it for a long time, unwittingly makes it over-refined and complicated, and draws away from simplicity. Undoubtedly, I fell into this trap in the process of my work. One must possess special vigilance when writing music in order to keep the melody simple without transforming it into something cheap, saccharine, or imitative. It is easily said, but not so easily done, and I shall apply every effort that these words do not turn out to be a mere recipe, but are actually carried out in my subsequent works.

In the matter of atonality, which often is closely connected with formalism, I am also at fault, although I am glad to confess that I felt an attraction towards tonal music quite some time ago, when



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I clearly realized that the construction of a musical work tonally is like the construction of a building on solid foundation, and construction without tonality is building on sand. Besides, tonal and diatonic music offers many more possibilities than atonal and chromatic music, as one can readily see from the impasse reached by Schoenberg and his followers. In some of my works of recent years there are found sporadic atonal moments. Without much conviction, I applied such devices mainly for the sake of contrast, so as to bring to the fore the tonal passages. In the future I hope to rid myself of these devices.

In my operatic production, I was often criticized for the prevalence of the recitative over cantilena. I like the stage as such, and I believe that a person who goes to the opera has a right to expect not only aural but visual impressions — or else he would go not to the opera but to a concert. But all motion on the stage is mostly connected with the recitative, whereas cantilena induces a certain immobility. I recall what a torture it was to look at the stage in some Wagner operas when, during an entire act, lasting nearly an hour, not a single actor moved on the stage. This fear of immobility kept me from cultivating cantilena for any length of time. In connection with the Resolution

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I scrupulously thought over the entire problem and arrived at the conclusion that in every operatic libretto there are places imperatively demanding the use of recitative, and places imperatively demanding the arioso style, and that there are also passages — and such passages occupy a tremendous place, adding up perhaps to one-half of the entire opera — which the composer may treat according to his desire, as a recitative or as an arioso.

Let us take, as an example, the scene of Tatiana's letter from *Eugene Onegin*. It would be quite simple to write most of it in the form of a recitative, but Tchaikovsky directed his musical thought towards cantilena, and transformed the whole letter scene into a sort of aria, which has this additional advantage that it is performed simultaneously with stage action, thus giving food not only for the ears but also for the eyes. And it is in this direction that I should like to work in my new opera to a contemporary Soviet subject, *A Tale of a Real Man* by Polevoy.

I am glad that the Resolution has pointed out the desirability of polyphony, particularly in choral and ensemble singing. This is indeed an interesting task for a composer, and a great pleasure for the listener. In the above mentioned opera I intend to introduce trios, duets, and contrapuntally developed choruses, for which I make use

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of some very interesting Russian northern folk songs. Lucid melodies, and as far as possible, simple harmonic language — such are the elements which I will try to employ in this opera.

In conclusion, I should like to express my gratitude to our Party for the precise directives of the Resolution, which help me in my search of a musical language, accessible and natural to our people, worthy of our people and of our great country.



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ENTR'ACTE
COMPOSERS AS CRITICS
(Quoted from RALPH HILL "*Challenges*")

I HAVE often heard it said that a critic has no right to criticise a composer's work or an executant's performance unless the critic himself can compose, conduct, play or sing. Although journalist-critics often know a great deal about the theory of music and of its performance they rarely shine as either creative artists or executants: "Critics! — appalled, I venture on the name, those cut-throat bandits in the paths of fame." I wonder what Robert Burns meant by "critics"! Professional critics? After all, anyone who ventures to express an opinion on a subject, whether in praise or blame, is potentially a critic. And this type is more often than not the most gory cut-throat bandit of all. Think of the learned professors of composition who, during the last century, instilled into their pupils that Wagner was a servant of the devil and his music should be avoided like the plague. Or the professor at the Paris Conservatoire who, on being asked what he thought of César Franck's Symphony in D minor, replied: "That, a symphony? But, my dear sir, who ever heard of writing for the cor



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anglais in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the cor anglais!" Recently I heard that a well-known professor at a leading college of music had just discovered that Debussy wrote twenty-four Preludes for piano and was shocked to find a composer making use of such harsh harmonies and daring modulations! Pity the poor pupils who have been unfortunate enough to succumb to the influence of these "cut-throat bandits!"

Let us turn to the great composers themselves for some really enlightening criticism of each other's work.

After reading the score of Brahms's Symphony No. 1 in C minor, Tchaikovsky said: "He has no charms for me. I find him cold and obscure, full of pretensions, but without any real depths." Some time later he heard a performance of Brahms's Violin Concerto which, however, did not please him any better than the composer's other compositions. "He is certainly a great musician," says Tchaikovsky, "even a master, but, in his case, his mastery overwhelms his inspiration. So many preparations and circumlocutions for something which ought to come and charm us at once — and nothing does come but boredom. His music is not warmed by genuine emotion. It lacks poetry, but makes great pretensions to profundity. These depths contain nothing; they are void. . . . I cannot abide him. Whatever he does — I remain unmoved and cold."

Wagner's musical wizardry compelled Tchaikovsky's respect, but he was "not very sympathetic to Wagnerism as a principle," and had "grave doubts as to the truth of Wagner's principles of opera." The



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works of Liszt left him absolutely indifferent: "They have more poetical intention than actual creative power, more colour than form — in short, in spite of being extremely effective, they are lacking in the deeper qualities."

So far as Wagner was concerned, Brahms held similar views to Tchaikovsky, but he went very much further when it came to Liszt, whom he could not tolerate on any account. On one occasion, after a performance of two of Liszt's songs at a Hamburg Philharmonic Concert, Brahms lost his temper and remarked to a friend that he expected the Director of the Philharmonic would "give us one of the symphonic poems before long," and he deplored the fact that the Liszt "plague continued to spread and the asses' ears of the public grow longer still." The name of Bruckner always aroused Brahms's wrath. He called Bruckner's symphonies "symphonic boa-constrictors" and "amateur, confused, and illogical abortions of a crafty rustic school-master." There is a delightful story of a meeting of the two rival composers after a performance of one of Bruckner's symphonies. Said Brahms: "I hope you won't feel hurt about it, but really, I cannot make out what you are trying to get at with your compositions."



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"Never mind, Herr Doctor," replied Bruckner, "that is quite all right. You see I feel just the same way about your things."

Brahms's music was poor stuff to Wagner. He christened Brahms "the eunuch of music." The *Liebeslieder Waltzes* of St. Johannes," Wagner said, "however odd their name may sound might still be classed among the religious exercises of the lower grade." On another occasion he wrote: "I know renowned composers you shall meet, today at concert masquerades, in garb of street minstrel, tomorrow in the Hallelujah peruke of Handel, the day after as solemn symphonists, disguised as Number Ten."

One day Nietzsche turned up at Bayreuth with a score of Brahms's "Song of Triumph" and endeavoured to arouse Wagner's interest in it. For his pains Wagner let forth a flood of invective, finally dismissing the work as "Handel, Mendelssohn and Schumann swaddled in leather." Nietzsche related this incident to his sister, observing that "the danger is great for Wagner when he is unwilling to grant anything to Brahms or the Jews — at that moment Wagner was not great."

In a letter to Von Bülow, Wagner says that he has been having a good look at Schumann's symphonies and has now made up his mind about them: "I will not be bothered with them; they are simply another kind of jargon which looks like profundity, and in my estimation are just the same sort of empty nonsense as the Hegelian philosophic twaddle which is always most trivial where it seems deepest."

Debussy was another composer whose violent likes and dislikes stamp every page of his work as a professional musical critic. Of Schubert he held a poor opinion. Discussing the B minor Symphony, he said that it "cannot make up its mind to remain unfinished once and

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for all,” and as for Schubert’s songs they “are offensive. . . . They smell of the chest of drawers of some nice provincial old maids . . . dried flowers . . . photographs that are dead indeed. . . !” Like Tchaikovsky and Brahms, he had to give Wagner his due as a musician, but on every possible occasion he used him as a target for his shafts of ironic wit. Wagner’s leit-motif system exasperated Debussy, and he called it the “musical Bottin” — “Bottin” being the French equivalent to Kelly’s Directories.

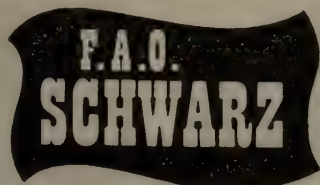
In 1903 Debussy heard the “Ring of the Nibelungs” at Covent Garden, and his critique in “Gil Blas” contained the following commentary: “It is hard to imagine the state to which the strongest brain is reduced by listening for four nights to the ‘Ring.’ A leit-motif quadrille is danced, in which Siegfried’s horn executes a strange vis-à-vis figure with the theme of Wotan’s spear, whilst the curse motif performs the most maddening ‘gentleman’s chain.’ It is worse than obsession. It is possession. You no longer belong to yourself. You are but a leit-motif moving in an atmosphere of tetralogy. How unbearable these people in skins and helmets become by the fourth night! . . . Remember, they never appear without the accompaniment of their accursed leit-motif. Some of them even sing it! Which suggests a harmless lunatic who, on presenting his visiting card, would, declaim his name in song. . . . The pretense that a certain series of chords represents such a feeling and a certain phrase such a character is an unexpected game of anthropometry.”

Then there is the case of Schumann, who after seeing Chopin’s Op. 2, cried out: “Hats off, gentlemen! A genius!” And again, when the twenty-year-old Brahms called upon him and played his Piano



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Sonata No. 1 in C major, he immediately recognized the latent genius in the young composer and announced his discovery to the world in his famous article "New Paths," which was published in the "Neue Zeitschrift für Musik." But if Schumann backed a couple of winners here, he backed a couple of dozen losers elsewhere, and thus proved convincingly that his judgment was no more infallible than anyone else's.

From the few examples that I have selected, it will be obvious that the greatest composers are far from being the best critics; in fact, like professors of composition and ordinary music critics, they can also be "cut-throat bandits in the paths of fame."

But as a friend of mine once pointed out: "It isn't at all necessary for one to be a chef in order to become a connoisseur of good cooking." Nevertheless, a knowledge of how things are done is invaluable, if not essential, to the gourmet who is called upon to give an intelligent reason for his likes and dislikes. Ultimately, of course, he is guided by the vagaries of his own taste. And similarly with the music critic.



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Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The First Symphony of Brahms had its initial performance November 4, 1876, at Carlsruhe, Otto Dessoff conducting.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, contra-bassoon, four horns, two trumpets, three trombones, timpani and strings. The trombones are used only in the finale.

THE known fact that Brahms made his first sketches for the symphony under the powerful impression of Beethoven's Ninth, which he had heard in Cologne for the first time in 1854, may have led his contemporaries to preconceive comparisons between the two. Walter Niemann, not without justice, finds a kinship between the First Symphony and Beethoven's Fifth through their common tonality of C minor, which, says Niemann, meant to Brahms "hard, pitiless struggle, dæmonic, supernatural shapes, sinister defiance, steely energy, dramatic intensity of passion, darkly fantastic, grisly humor." He calls it "Brahms' Pathetic Symphony."

The dark and sinister side of the C minor Symphony seems to have taken an unwarranted hold on the general consciousness when it was new. For a long while controversy about its essential character waxed hot after every performance. W. F. Apthorp bespoke one faction when he wrote in 1878 of the First Symphony that it "sounds for the most

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part morbid, strained and unnatural; most of it even ugly." Philip Hale, following this school of opinion, some years later indulged in a symbolic word picture, likening the symphony to a "dark forest" where "it seems that obscene, winged things listen and mock the lost." But Philip Hale perforce greatly modified his dislike of the music of Brahms as with the passage of years its oppressive aspects were somehow found no longer to exist.

Instead of these not always helpful fantasies of earlier writers or a technical analysis of so familiar a subject, let us turn to the characteristic description by Lawrence Gilman, the musician who, when he touched upon the finer things in his art, could always be counted upon to impart his enthusiasm with apt imagery and quotation:

The momentous opening of the Symphony (the beginning of an introduction of thirty-seven measures, *Un poco sostenuto*, 6-8) is one of the great exordiums of music—a majestic upward sweep of the strings against a phrase in contrary motion for the wind, with the basses and timpani reiterating a somberly persistent C. The following Allegro is among the most powerful of Brahms' symphonic movements.

In the deeply probing slow movement we get the Brahms who is perhaps most to be treasured: the musical poet of long vistas and grave meditations. How richly individual in feeling and expression is the whole of this *Andante sostenuto*! No one but Brahms could have extracted the precise quality of emotion which issues from the simple and heartfelt theme for the strings, horns, and bassoon in the opening pages; and the lovely complement for the oboe is inimitable—a melodic invention of such enamouring beauty that it has lured an unchallengeably sober commentator into conferring upon it the

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attribute of "sublimity." Though perhaps "sublimity" — a shy bird, even on Olympus — is to be found not here, but elsewhere in this symphony.

The third movement (the *Poco allegretto e grazioso* which takes the place of the customary Scherzo) is beguiling in its own special loveliness; but the chief glory of the symphony is the Finale.

Here — if need be — is an appropriate resting-place for that diffident eagle among epithets, sublimity. Here there are space and air and light to tempt its wings. The wonderful C major song of the horn in the slow introduction of this movement (*Più Andante*, 4-4), heard through a vaporous tremolo of the muted strings above softly held trombone chords, persuaded William Foster Apthorp that the episode was suggested to Brahms by "the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland." This passage is interrupted by a foreshadowing of the majestic chorale-like phrase for the trombones and bassoons which later, when it returns at the climax of the movement, takes the breath with its startling grandeur. And then comes the chief theme of the Allegro — that spacious and heartening melody which sweeps us onward to the culminating moment in the Finale: the apocalyptic vision of the chorale in the coda, which may recall to some the exalted prophecy of Jean Paul: "There will come a time when it shall be light; and when man shall awaken from his lofty dreams, and find his dreams still there, and that nothing has gone save his sleep."



Not until he was forty-three did Brahms present his First Sym-

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phony to the world. His friends had long looked to him expectantly to carry on this particular glorious German tradition. As early as 1854 Schumann, who had staked his strongest prophecies on Brahms' future, wrote to Joachim: "But where is Johannes? Is he flying high, or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself." Schumann, that shrewd observer, knew that the brief beginnings of Brahms were apt to germinate, to expand, to lead him to great ends. Also, that Beethoven, symphonically speaking, would be his point of departure.

To write a symphony after Beethoven was "no laughing matter," Brahms once wrote, and after sketching a first movement he admitted to Hermann Levi — "I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him behind us."

To study Brahms is to know that this hesitancy was not prompted by any craven fear of the hostile pens which were surely lying in wait for such an event as a symphony from the newly vaunted apostle of classicism. Brahms approached the symphony (and the concerto too) slowly and soberly; no composer was ever more scrupulous in the com-

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Strauss, R. "Also Sprach Zarathustra"
 "Till Eulenspiegel's Merry Pranks"
Stravinsky Capriccio (Sanromá); Song of the Volga Bargemen
 (arrangement)
Tchaikovsky Symphonies Nos. 4, 5, 6; Waltz (from String
 Serenade); Overture, "Romeo and Juliet"; Fan-
 tasia, "Francesca da Rimini"
Thompson "The Testament of Freedom"
Vivaldi Concerto Grosso in D minor
Wagner Prelude and Good Friday Spell from "Parsifal"
Weber Overture to "Oberon"

mitment of his musical thoughts to paper. He proceeded with elaborate examination of his technical equipment — with spiritual self-questioning — and with unbounded ambition. The result — a period of fourteen years between the first sketch and the completed manuscript; and a score which, in proud and imposing independence, in advance upon all precedent — has absolutely no rival among the first-born symphonies, before or since.

His first attempt at a symphony, made at the age of twenty, was diverted in its aim, the first two movements eventually becoming the basis of his piano concerto No. 1, in D minor. He sketched another first movement at about the same time (1854), but it lay in his desk for years before he felt ready to take the momentous plunge. "For about fourteen years before the work appeared," writes D. Millar Craig,* "it was an open secret among Brahms' best friends that his first symphony was practically complete. Professor Lipsius of Leipzig University, who knew Brahms well and had often entertained him, told me that from 1862 onwards, Brahms almost literally carried the manuscript score about with him in his pocket, hesitating to have it made public. Joachim and Frau Schumann, among others, knew that the symphony was finished, or at all events practically finished, and urged

* British Broadcasting Corporation Orchestra programme notes.



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Brahms over and over again to let it be heard. But not until 1876 could his diffidence about it be overcome."

It would be interesting to follow the progress of the sketches. We know from Madame Schumann that she found the opening, as originally submitted to her, a little bold and harsh, and that Brahms accordingly put in some softening touches. "It was at Munster am Stein," (1862) says Albert Dietrich, "that Brahms showed me the first movement of his symphony in C minor, which, however, only appeared much later, and with considerable alterations."

At length (November 4, 1876), Brahms yielded his manuscript to Otto Dessooff for performance at Carlsruhe. He himself conducted it at Mannheim, a few days later, and shortly afterward at Vienna, Leipzig, and Breslau. Brahms may have chosen Carlsruhe in order that so crucial an event as the first performance of his first symphony might have the favorable setting of a small community, well sprinkled with friends, and long nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessooff, as we now know, was none too high. But Dessooff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was re-

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fused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness.

Carlsruhe very likely felt honored by the distinction conferred upon them — and in equal degree puzzled by the symphony itself. There was no abundance of enthusiasm at these early performances, although Carlsruhe, Mannheim and Breslau were markedly friendly. The symphony seemed formidable at the first hearing, and incomprehensible — even to those favored friends who had been allowed an advance acquaintance with the manuscript score, or a private reading as piano duet, such as Brahms and Ignatz Brüll gave at the home of Friedrich Ehrbar in Vienna. Even Florence May wrote of the “clashing dissonances of the first introduction.” Respect and admiration the symphony won everywhere. It was apprehended in advance that when the composer of the *Deutsches Requiem* at last fulfilled the prophecies of Schumann and gave forth a symphony, it would be a score to be reckoned with. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far sooner, had not the Brahmsians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Hol-

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land. The manuscript was carried to England by Joachim for a performance in Cambridge, and another in London in April, each much applauded. The first performance in Boston took place January 3, 1878, under Carl Zerrahn and the Harvard Musical Association. When the critics called it "morbid," "strained," "unnatural," "coldly elaborated," "depressing and unedifying," Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Sir George Henschel, an intrepid friend of Brahms, performed the C minor Symphony, with other works of the composer, in this orchestra's first year.

Still more ink has been expended on a similarity admitted even by Florence May between the expansive and joyous C major melody sung by the strings in the Finale, and the theme of the Hymn to Joy in Beethoven's Ninth. The enemy of course raised the cry of "plagiarism." But a close comparison of the two themes shows them quite different in contour. Each has a diatonic, Volkslied character, and each is introduced with a sudden radiant emergence. The true resemblance between the two composers might rather lie in this, that here, as pat-



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ently as anywhere, Brahms has caught Beethoven's faculty of soaring to great heights upon a theme so naïvely simple that, shorn of its associations, it would be about as significant as a subject for a musical primer. Beethoven often, and Brahms at his occasional best, could lift such a theme, by some strange power which entirely eludes analysis, to a degree of nobility and melodic beauty which gives it the unmistakable aspect of immortality.

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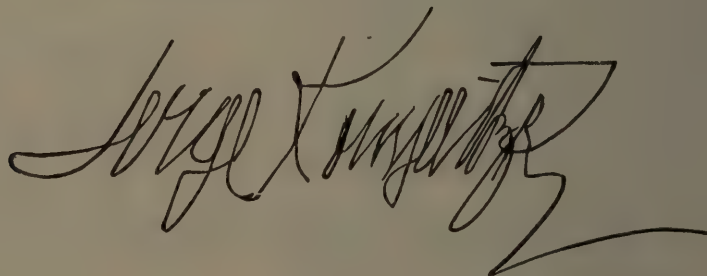
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I would consider it the finest of all personal tributes if my friends should take this occasion to give convincing proof that this splendid orchestra to which I have devoted my best efforts for nearly a quarter of a century shall never flounder or fall through lack of adequate financial support.

Faithfully yours,

A large, elegant, handwritten signature in dark ink, which appears to read "Serge Koussevitzky". The signature is fluid and expressive, with long, sweeping strokes.

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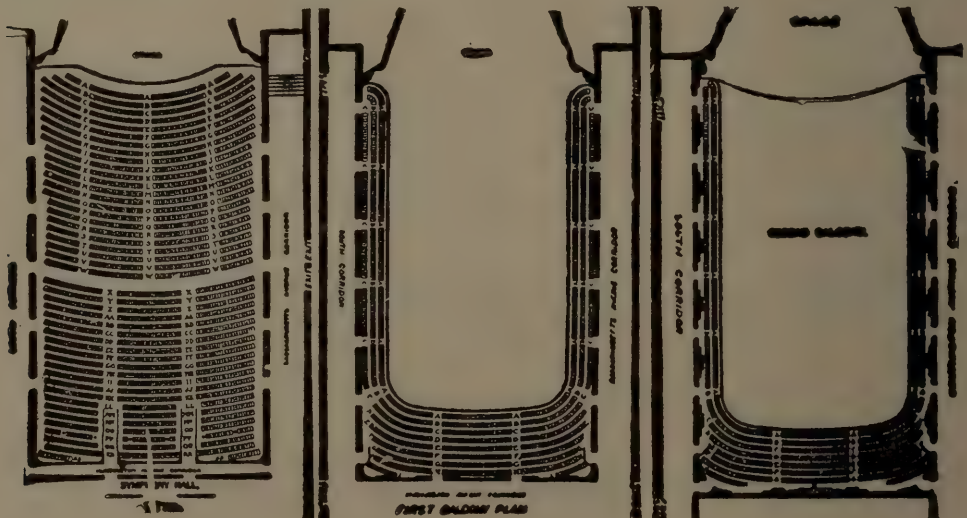
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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

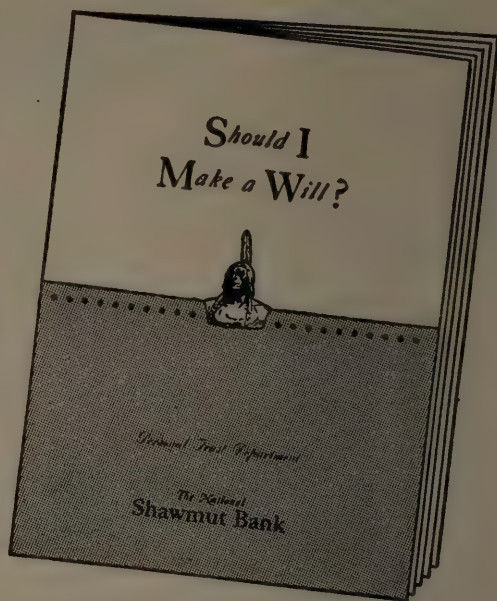
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Prokofieff's "Classical" Symphony

Odd Paragraphs

IN THE MIDWEST

Paragraphs are here quoted from the several cities visited by the Boston Symphony Orchestra on its midwestern tour.

Pittsburgh — November 30

Dr. Koussevitzky has become a cherished personal institution in Boston and the idol of the musical public wherever he has appeared with his orchestra. And he has brought the Boston Symphony to the foremost place in the orchestral world.

We know of no conductor who has done so much as he for music and for composers in the United States. Where he led, other conductors followed. He possesses the great quality of selflessness in service to his art and to artists.

He is not a specialist, unless he be a specialist in humanity and all it connotes in musical art. He has no penchant for a particular type of music. To him all music worth its salt is his fond interest. And regardless of its national origin Dr. Koussevitzky has been its champion and has given it utterance through the marvelous expressive power of the Boston Symphony musicians.

RALPH LEWANDO, *Pittsburgh Press.*

Nowhere else has one such refinement of tone with grand volume as in the Boston strings; these woodwinds have no superiors; if there is better brass, then their leader can do no more than Mr. Koussevitzky. It goes without saying that the ensemble is as fine as human talent can produce.

J. FRED LISSFELT,

Pittsburgh Sun-Telegraph.

If, after over a quarter of a century as the head of America's finest orchestra, Dr. Koussevitzky has finally found it necessary to relinquish his post, the loss will be felt farther than the area immediately surrounding Boston.

By his tours, his broadcasts, and his recordings, Dr. Koussevitzky and his superb orchestra have come to stand for the highest standards in American orchestral perfection. It is no overstatement to say that if American orchestral tastes are at their peak level now, Dr. Koussevitzky and the Boston Symphony Orchestra are directly responsible.

DONALD STEINFIRST,

Pittsburgh Post-Gazette.

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Cleveland — December 1

Many were the persons in the large audience at Public Music Hall last night who jumped to their feet to cheer Serge Koussevitzky and the Boston Orchestra at the close of the thrilling program which they presented under auspices of our Cleveland Orchestra.

It was an occasion, if there ever was one, for spontaneous tribute to a great conductor and great orchestra, for since Koussevitzky will retire at the end of this season, this was the last opportunity given us to hear him in the rôle which has endeared him to millions of music lovers.

It must be said that he gave us something to remember him by, a program replete with the glories of the dynamic interpretive genius for which he is justly renowned. And as one listened to the triumphant finale of Brahms' C minor Symphony, which seemed never to have sounded more proudly jubilant, one could not help wondering in what ways this conductor will be most missed, for missed he will certainly be, regardless of how gifted his successor may be.

HERBERT ELWELL,
Cleveland Plain Dealer.

Cincinnati — December 2

The program which Serge Koussevitzky chose for his farewell concert here as conductor of the Boston Symphony Orchestra last night was one calculated to emblazon the orchestra's every possible talent. Music Hall was virtually filled for the occasion, and the enthusiastic audience recalled the conductor for innumerable bows. It was a memorable ovation, the like of which Cincinnati has seldom seen and heard.

JOHN P. RHODES,
Cincinnati Enquirer.

Chicago — December 3

It was an occasion never to be forgotten. The performance made it so.

That Koussevitzky should be giving up the Boston orchestra at the end of his 25th season seems unthinkable in the face of such music. He will have his men at Tanglewood, of course, and there will be clamoring for him as guest. But the Boston orchestra is his instrument and without him, whatever it may be, it will not be the same.

He has forged it into one of the wonders of the world, an orchestra unmatched, at least in my experience, in glory of tone, eloquence of expression, and that surging vitality that makes music a living thing.

CLAUDIA CASSIDY,
Chicago Tribune.

Detroit — December 7

The audience jammed the big auditorium to the last seat permitted by law. For Koussevitzky presented a program so daringly modern in its major portion as to seem a final challenge to his listeners before bidding farewell to Detroit.

Long before the doors closed at the Temple, the last whisp of standing room was gone, and hopefuls by the hundreds were being turned away.

At the end of the concert the audience stood and paid its tribute for at least five minutes. Koussevitzky returned to the stage almost a dozen times before the audience began reluctantly to leave.

It was more like the launching of a great career than one of its final events.

J. DORSEY CALLAGHAN,
Detroit Free Press.

. . .

EXHIBITION

A loan exhibition of mid-nineteenth-century ship portraits from the collection in the Peabody Museum, Salem, Mass., is now on view in the Balcony Gallery. Among the artists represented are members of the Roux and Camillieri families and Honoré Pellegrini of Marseille; Raffael Corzini and E. Carmiletti of Smyrna; Jacob Petersen and C. Clausen of Copenhagen; M. F. Corne, Benjamin West and George Ropes of Salem; Moyo of Barcelona; Luzro of Venice; Grandini and Montardier of Le Havre; and Fitz Hugh Lane of Gloucester.

. . .

PROKOFIEFF'S "CLASSICAL" SYMPHONY

Among the wonders of orchestral performance of the period of the last twenty-five years now drawing to its close has been the Koussevitzky-Boston Symphony performance of Prokofieff's "Classical" Symphony — miraculous as mere sound in its radiance, refinement, and lightness. It was especially beautiful in Carnegie Hall, whose acoustic qualities softened to shimmering radiance the orchestra's brilliance in reverberant Symphony Hall. And RCA Victor gives us not only a new recording of the performance but one made in Carnegie Hall, superb in its spaciousness, clarity, and sensuous beauty (DM-1241, \$3.50). — B. H. HAGGIN, *The Nation*, October 23, '48.

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ness of the score. Those qualities of "tact and subtlety" which one admired in the famous two single discs by Koussevitzky of the Thirties are still intact, especially in the lightly amusing slow movement.

—IRVING KOLODIN, *Saturday Review of Literature*, October 30, '48.

ODD PARAGRAPHS

I even think that *sentimentally* I am disposed to harmony. But *organically* I am incapable of a tune. I have been practising *God Save the King* all my life; whistling and humming of it over to myself in solitary corners; and am not yet arrived, they tell me, within many quavers of it. Yet hath the loyalty of Elia never been impeached.

LAMB: *A Chapter on Ears.*

. . . Anything can happen now since Igor Stravinsky has decided to make a juke-box version of the *Berceuse* from his *Firebird*. Having decided, as one periodical put it, to "enjoy profits while still alive, instead of waiting for posterity and Tin Pan Alley to rummage his works for popular tunes" after he has departed this world. . . .

Musical Forecast.

Has the reader heard the story of old Moriz Rosenthal and the fond mother who was convinced that her boy was a pianistic wonder such as the world had never yet seen? At last Rosenthal consented to hear the prodigy, and something like the following dialogue ensued. "So you are going to play to me?" "Please sir, yes sir." "And what are you going to play?" "Please sir, the Tchaikovsky concerto in B-flat minor." "Oh that? And how old are you?" "Please sir, four-and-a-half, sir." "Four-and-a-half? Too old!"

ERNEST NEWMAN in *Sunday Times*.

THE CHANGING VIEW

In Debussy's opera — *Pelléas et Mélisande* — consecutive fifths, octaves, ninths and sevenths abound in flocks, and not only in pairs but in whole passages of such inharmonious chords. . . . Such progressions sound awful, and as they come out in the strings, one gives an involuntary start, as when the dentist touches the nerve of a sensitive tooth.

Musical Courier, July, 1902.



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- SCHUMANN.....Overture to Byron's Manfred, *Op.* 115
- BEETHOVEN.....Piano Concerto No. 1, in C major, *Op.* 15
- I. Allegro con brio
 - II. Largo
 - III. Rondo: Allegro

INTERMISSION

- WAGNER.....Prelude and "Liebestod" from "Tristan und Isolde"
- STRAVINSKY.....Suite from the Ballet, "L'Oiseau de Feu"
- Introduction: Kastchei's Enchanted Garden and Dance of the Fire-Bird
 - Dance of the Princess
 - Infernal Dance of all the Subjects of Kastchei
 - Berceuse
 - Finale

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LEONARD BERNSTEIN

BORN in Lawrence, Massachusetts, August 25, 1918, Leonard Bernstein attended the Boston Latin School and then Harvard College, graduating in 1939. He studied piano with Helen Coates, and later Heinrich Gebhard. He was at the Curtis Institute of Music in Philadelphia for two years, where he studied conducting with Fritz Reiner, orchestration with Randall Thompson, and piano with Isabella Vengerova. At the first two sessions of the Berkshire Music Center at Tanglewood, he was accepted by Serge Koussevitzky in his conducting class. Mr. Bernstein returned as his assistant in conducting in the third year of the School, 1942, and has been on the faculty in the same capacity since 1946.

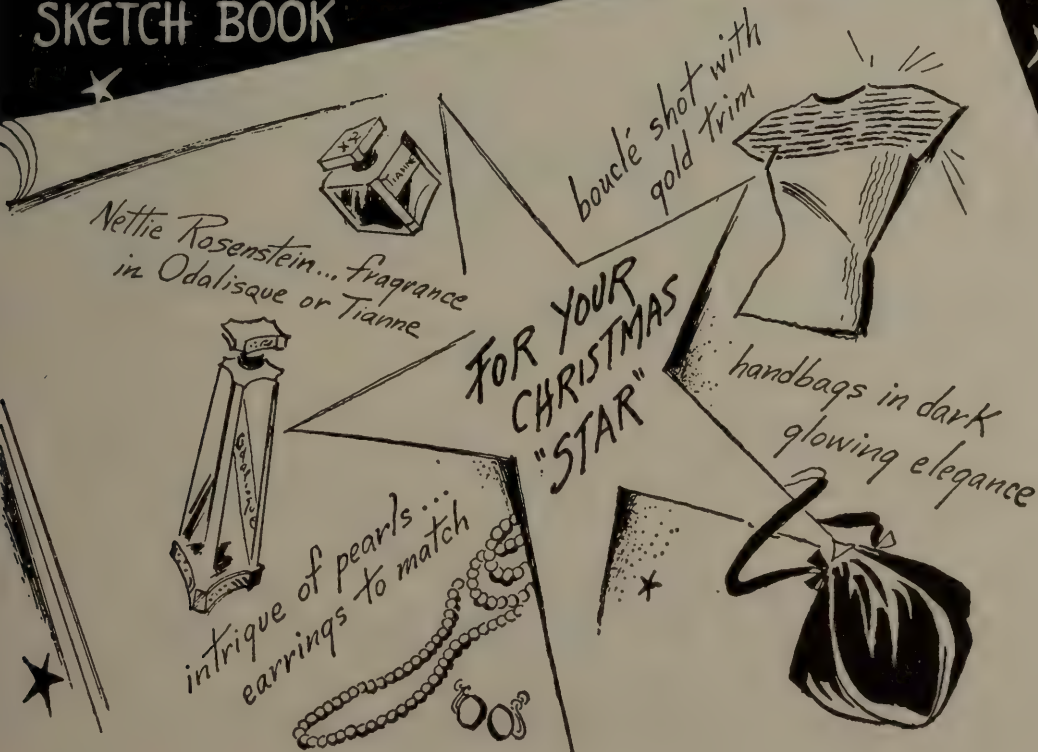
In the season 1943-44, he was assistant conductor of the New York Philharmonic Symphony Society. He has appeared with many orchestras as guest conductor, having first conducted the Boston Symphony Orchestra, January 28, 1944. From 1945-1948 he was director of the New York City Symphony. He has conducted European orchestras as guest during the last three summers.

He has written a symphony *Jeremiah*, and the ballets *Fancy Free* and *Facsimile*, and the Broadway musical *On the Town*. Music in the smaller forms includes a Clarinet Sonata, the song cycles *Five Kid Songs: I hate music*, and *La Bonne Cuisine*. He is at work upon an orchestral composition, with piano solo, based on W. H. Auden's *Age of Anxiety*.

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SKETCH BOOK



OVERTURE TO BYRON'S "MANFRED," *Op.* 115

By ROBERT SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

Schumann composed his music for Byron's "Manfred" in the latter part of 1848. The Overture, completed on November 4 at Dresden, had its first concert performance at the *Gewandhaus* in Leipzig, March 14, 1852, as part of a "Schumann evening," when Robert conducted from the manuscript. The first performance of the complete music — a stage production — was given at Weimar under the direction of Franz Liszt, June 13, 1852. The first concert performance was at Leipzig, March 14, 1859, when Schumann conducted. The Overture was first played in New York at a Philharmonic concert November 21, 1857. The complete "Manfred" music was performed by the same orchestra May 8, 1869, when Edwin Booth impersonated Manfred. The Overture was first performed in Boston at a Harvard Musical Association concert November 17, 1869. The complete music was first heard in Boston when the Cecilia Society performed it April 24, 1880. Howard Malcolm Ticknor was the reader. The Overture was first performed at the Boston Symphony concerts February 24, 1882, and was last heard in the series April 17, 1931. There was a performance at a Tuesday afternoon concert December 18, 1934. The complete "Manfred" music was first performed by this orchestra March 21, 1884, and again in 1886, 1892 and 1899. Three orchestral excerpts were performed under M. Monteux's direction April 14, 1922.

The Overture calls for the following orchestra: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.

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RALPH LOWELL, *President*

DOES anybody read 'Manfred' or for that matter 'Childe Harold' today?" wrote Philip Hale as long ago as 1899 (*Boston Journal*, April 9). "Is not the hero at rest and buried with the Giaour, Lara, Childe Harold, and the other scowling, mysterious, gloomy, melodramatic puppets contrived and dressed by the noble Lord, whose favorite tippie was gin and water?"

We shall refrain from inquiring how many people read "Manfred" these many years later, or, doing so, respond to the dark despair of the Byronic figure as, oppressed by a past guilt, he stands upon the Jungfrau and rejects nature with its beauties as well as mankind with its frailties, commands all wisdom, Faust-wise, except the riddle which even the supernatural spirits he summons cannot answer for him. That riddle is the riddle of Hamlet: Will death bring the release of oblivion? Byron, like Goethe, like Shakespeare, had a tremendous hold upon the imaginations of composers in the mid-century. Schumann's belief in "Manfred," as expressed in music, can still move us a hundred years later, even though the pulse of the poem itself may have weakened for some. Yet there is cosmic expanse in "Manfred," Alpine altitude, as when, standing "alone upon the cliffs," he sees an eagle passing:



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"Ay,
 Thou winged and cloud-cleaving minister,
 Whose happy flight is highest into heaven,
 Well may'st thou swoop so near me — I should be
 Thy prey, and gorge thine eaglets; thou art gone
 Where the eye cannot follow thee; but thine
 Yet pierces downward, onward, or above,
 With a pervading vision. — Beautiful!
 How beautiful is all this visible world!
 How glorious in its action and itself;
 But we, who name ourselves its sovereigns, we,
 Half dust, half deity, alike unfit
 To sink or soar, with our mix'd essence make
 A conflict of its elements, and breathe
 The breath of degradation and of pride,
 Contending with low wants and lofty will
 Till our mortality predominates,
 And all men are — what they name not to themselves
 And trust not to each other."

The apt imagery of Byron and his adroit euphony could have meant little to Schumann*; no more than it could have meant to

* Schumann necessarily abridged some parts of the poem which he set to music. Most of the splendid soliloquy from which the above quotation is taken is omitted in concert performance.

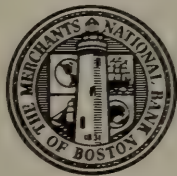


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Tchaikovsky, writing his "Manfred" Symphony, or Berlioz, writing his "Harold in Italy." Indeed it is doubtful whether the three composers together could have mustered enough English to savor two consecutive lines in the original. But the sense of contemplation withdrawn from the world, the luxury of pessimism and extravagance of fervor, the fascination of the supernatural, some of the praise of nature, evidently came through in the translations into many languages. It must have been so, for Byron was often more admired and praised on the continent of Europe than in his own country.

Schumann, according to his biographer Wasielewski, read "Manfred" aloud before two friends at Düsseldorf (presumably in the translation by Posgaru), "burst into tears, and was so overcome that he could go no further." The writer explains this by the close affinity of Schumann and the hero of the poem. "For what is this Byronic Manfred but a restless, wandering, distracted man, tormented by fearful thoughts, and the mad, soul-destroying intercourse with spirits — which must of course be taken symbolically — was also the culminating point of Schumann's last illness. . . . The overture, indeed, might contend for superiority with all others; it is a powerful soul paint-

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ing, full of tragico-pathetic flights, and quite surpassing all his other instrumental works in intellectual grandeur. We feel that it was composed with rare devotion and unusual outlay of mental power. Its nature is in concord with the poem — of a gloomy, melancholy, but sometimes passionate and demoniac tint."

The Overture has often been singled out for praise. Robert Schumann, who without conceit could be confident as well as dubious about his own music, thought well of the Overture in particular and wrote to his friend Liszt, who was about to produce "Manfred" at Weimar: "As to the music, dear friend, I hope you will like the Overture. I really consider it one of the finest of my brain children and wish you may agree with me." When the first section of the "Manfred" music, including the Overture, was completed on November 14, 1848, Robert brought home a bottle of champagne, according to a pleasant custom of the Schumann household, and Clara invited friends for a little "birthday celebration" of the new score. The complete music, which consists of entr'actes, choruses of "spirits," and an occasional undercurrent to the spoken text, has been performed with success,

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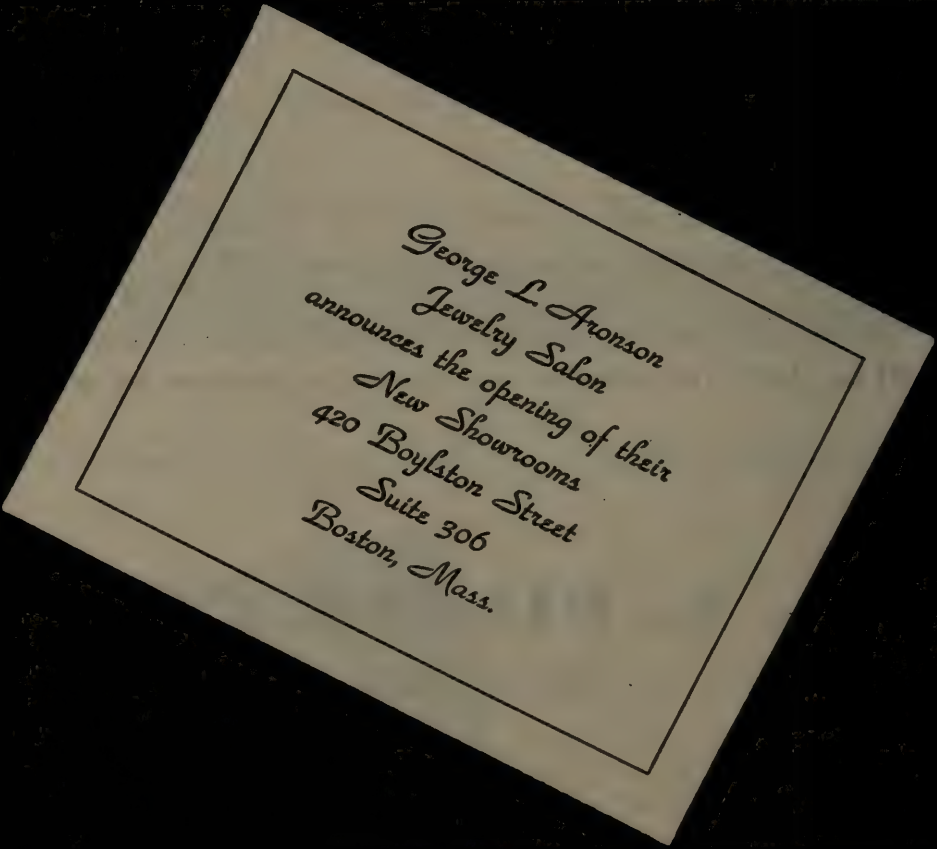
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but the Overture has received the highest praise. Frederick Niecks, Schumann's principal biographer, considered it not only Schumann's "greatest achievement as a composer of program music," but his greatest "as a composer generally," and "one of the most original and greatest orchestral compositions ever conceived, one of the most powerful . . . one of the most sombre soul portraits ever painted. . . . The sombreness is nowhere relieved, although contrast to the dark brooding and the surging agitation of despair is obtained by the tender, longing, regretful recollection of Astarte, the destroyed beloved one." H. E. Krehbiel considered this as the "most profoundly subjective" of Schumann's works, "as consistently as the prelude to Wagner's *Tristan und Isolde*, an effort to delineate soul states and struggles without the help of external things. To understand it one must recall the figure in Byron's poem — the strong man torn by remorse, struggling with himself, bending supernatural powers to his will, yearning for forgiveness and death, tortured by a pitiless conscience, living in a solitude which was solitude no more, 'but peopled with the furies,' condemned by his own sin to number

'Ages — ages —
Space and eternity — and consciousness,
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Paul Graf Waldersee has described the Overture, in "*Musikalische Vorträge*," as "a deeply earnest picture of the soul, which describes in the most affecting manner the torture and conflict of the human heart, gradually dying out, in allusion to the liberation wrought through death. It is always a dangerous thing to approach such a creation with the intellectual dissecting knife and seek to read from it the definite ideas of the composer. In this special case one can hardly err, if he assumes that the master wished to indicate two fundamental moods of feeling: on the one hand that of anguish, which is the consequence of sin — the unrest that is coupled with resistance to divine and human laws; on the other, that of patience, of forgiveness — in a word, of love — so that to the soul's life of Manfred he might offset that of Astarte. The rhythmic precipitancy in the first measure of the Overture transports us at once into a state of excited expectation. After a short slow movement, the development begins in passionate tempo, the portrayal of the restless and tormented mood. It is the syncope, employed continually in the motive, that indicates the conflict of the soul. This storms itself out, and then appears the expression of a melancholy, milder mood. Mysteriously, in the *pianissimo*, three trumpets are introduced in isolated chords: a warning from an-

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other world. But the evil spirits cannot be reduced to silence; with increased intensity of passion the struggle begins anew. The battle rages hotly, but in the pauses of the fight resound voices of reconciliation. At last the strength is exhausted, the pulse beats slower, the unrest is assuaged, the music gradually dies away. A slow movement, nearly related to the introduction, leads to the conclusion. With this Overture Schumann has created one of his most important instrumental works."

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The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, timpani, and strings. The performances December 10–11 were the first in the Friday and Saturday series. (This concerto was performed at a Cambridge concert of this orchestra December 12, 1895 — Marie Geselschap, soloist: at a Monday Evening concert February 15, 1932 — Robert Goldsand, soloist: and in Cambridge March 8, 1934 — Shirley Bagley, soloist.)

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* The Second Concerto has never been performed by this orchestra in Boston.

† Beethoven was at an Augarten concert with John Cramer, the pianist-composer, when Mozart's Concerto in C minor (K. 491) was being performed. A fresh theme in the rondo brought from Beethoven the exclamation: "Cramer, Cramer! We shall never be able to do anything like that." "As the theme was repeated and wrought to a climax," says Thayer who had the anecdote from Cramer's widow, "Beethoven, swaying his body to and fro, marked the time and in every possible manner manifested a delight rising to enthusiasm." This happened in 1799, while Beethoven's C major Concerto still lay in manuscript.

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multiply: characteristic rising scales, twists of modulation. But there is another change — more pervasive, and more intimate. Beethoven's instruments begin to sing as Mozart's had; but in the very act of imitation the degree of incandescence is raised, the line broadened. This is particularly true of the C major Concerto, which reaches a greater point of glow than the one in B-flat. The orchestra is freer, as in the *Largo*, where the second strain (given to the orchestra and designed for it) finds an impassioned pulse. The horns are used already with a special sense in this Concerto, and in the slow movement the clarinet stands out as it had not before. The orchestra is not yet liberated, but it is perceptibly finding itself. The Concerto is forward- as well as backward-looking, tapping at the door of happy discoveries to come and bringing to pass even through the fulfillment of formal expectations the spell of the poet Beethoven.

The rondo is built upon a theme in delightful irregularity of phrase, first set forth in a light staccato by the piano. A second theme, in the dominant key, given out by the strings, has been identified with the Austrian folksong "*In Mantua in Banden der treue Hofer sass.*" But the first theme holds the rudder, rondo fashion. Theme and episodes are carried out in the usual give and take of solo and *tutti*.



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In 1801, when Beethoven was looked upon by conservative musicians as an obstreperous young man, a Leipzig critic disapproved of his two-piano concertos, then just published, and drew a sharp complaint from the composer, directed at the publisher Hofmeister in that town: "As regards the Leipzig O — [oxen?], let them talk; they will certainly never make anybody immortal by their twaddle, nor will they rob of their immortality those whom Apollo has favored." He also wrote to the firm of Breitkopf & Härtel in the following spring; "You should recommend to the Messrs. your critics greater care and wisdom." Their "howls" had given him a moment of humiliation, but he "could not get angry," realizing that "they did not understand their business." As a matter of fact, Beethoven himself was not satisfied with these two concertos, but his reason was the very opposite of the critic's objections—his orchestral thoughts were expanding as he then worked upon his Third Concerto in C minor. "They did not understand their business," if their business was to understand a Beethoven destined to do as wild and incredible things within the concerto as within the other musical forms.

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ERNEST NEWMAN — THE OCTOGENARIAN HURDLE

On November 28 last, Neville Cardus saluted Ernest Newman, in Mr. Newman's own paper, the "Sunday Times," on the occasion of his older colleague's eightieth birthday. His message is here quoted, together with Mr. Newman's weekly article, which appeared on the same page.

ON Tuesday next the eightieth birthday will be celebrated of a man who has been the *Sunday Times* music critic for twenty-eight years and has done more to form the taste of large sections of the English public than anybody since Sir George Grove. Ernest Newman was born on November 30, 1868, and Liverpool is his native city.

It is often supposed that a writer on music is less important than a great executant, but this is a mistake. The critic at all times is the guardian of standards, the tiller of the soil — not afraid to turn it over from time to time. Not being a creative artist himself, he has no personal axe to grind, so he can enter many different worlds and schools of thought, though even a critic should not lapse into mere dilettantism. He must constantly remember Oscar Wilde's saying: "Only the auctioneer should appreciate *all* schools of art." Catholic taste is one thing; taste for *every* manifestation of the artistic imagination, some of them mutually exclusive, is no taste at all.

Newman first made his influence felt in a dark age of British music.



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Like Shaw — and J. F. Runciman — Newman proved that it was possible to write about music in language intelligible to the average educated reader; also, like Shaw and Runciman, he at once demonstrated that the “divine” art, presided over by Saint Cecilia, need not forever be approached with a long reverential face. He quickly captivated a large public; many people who knew nothing of Beethoven and Bach looked for the initials “E.N.,” first in the *Manchester Guardian*, then in the *Birmingham Post*, the two newspapers that served as his platform when he was making his reputation.

He cleared the air of cant. He was as astringent and cleansing as Shaw himself. “The higher the voice the lower the intellect” was one of his approaches to a great tenor in a famous notice. And, discussing a string quartet by a venerated and venerable professor, he took a merciful view of its shortcomings because, as he pointed out, judging by the opus number — only 268 — “it was obviously an early work.”

His permanent contributions to the literature of music-criticism and musicology are well known, though one or two volumes are nowadays hard to come by and should be reprinted: notably the brilliant “Gluck and the Opera,” an amazing piece of work from a young man in his twenties (it was published in 1895); the book on Hugo Wolf,

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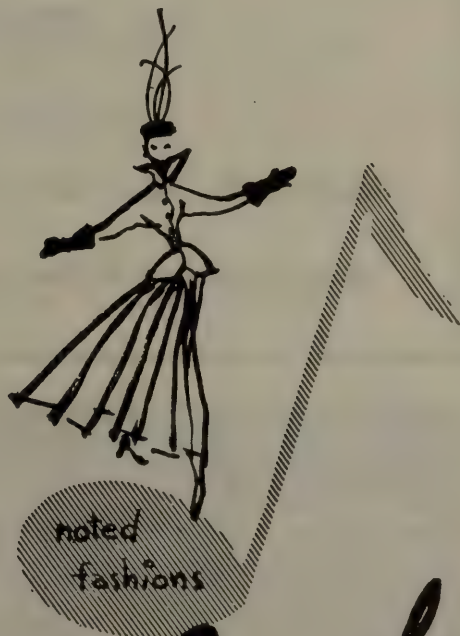
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and the first of the Wagner studies (1899). But some of the best of "E. N." is buried in the newspaper files.

Newman has never written a notice in his life not stimulating, provocative, penetrating, witty and a generator of ideas. May his shadow, and the number of his enemies, never grow less! Many happy returns!

THE DON JUAN SAGA

By ERNEST NEWMAN

I LISTENED with all the more interest the other evening to Mr. Salvador de Madariaga's illuminating talk in the Third Program on "Faust and Don Juan" because the latter hero has been a good deal in my own thoughts lately. I had been regretting that more composers have not made use of him for operatic purposes. I mean, of course, *the Don Juan*, of the Don Juan Tenorio legend. There is a partially parallel Spanish legend of one Don Juan Marana, about whom Prosper Mérimée wrote an excellent story, while in 1836 Alexandre Dumas père made him the subject of a play entitled "*Don Juan de Marana, ou la chute d'un ange, mystère en cinq actes.*" This

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was Arnold Bennett's starting point when writing the libretto he made for the opera of Eugene Goossens that was produced at Covent Garden a few years before the late war. It is Don Juan Tenorio, however, who has written himself so indelibly on the literature of Europe during the last three centuries, and who should still be good for much service.

There is a grain of truth in Wagner's dogma that the ideal, enduring matter for music drama is not contemporary life or actual history but the myth or saga. The more palpitatingly contemporary a subject is the sooner an opera based on it becomes old-fashioned, as witness, in our own day, "Louise." The saga, however, provides a generalised framework within which, as the Greeks discovered, poets of successive generations can express themselves and their epoch. The strength of the saga is that it is at the same time universal and timeless and capable of perpetual rethinking in terms of the psychology of each epoch: the cardinal example of Faust will at once occur to the reader. And the first creator of the character of Don Juan Tenorio — the Spanish monk Tirso de Molina, in a drama of about 1630 — managed, by a singular combination of talent and good luck, to tell a contemporary tale on the stage in such a way that it contained within



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itself ever after infinite possibilities of readaptation to changing intellectual and social conditions, of becoming, in fact, a saga.

The theme was treated in a hundred ways in the European drama and puppet plays of the 17th and 18th centuries. In the 19th it received, in Spain, a notable expansion in Zorrilla's "Don Juan Tenorio" (1849), while the German Grabbe made an ambitious but unsuccessful attempt to fuse the Faust and Don Juan legends into one in a play of 1824. In our own day we have seen Juan Tenorio brilliantly transformed into the John Tanner of "Man and Superman," with Mozart's noble Donna Anna modernized into the businesslike Ann Whitefield.

The curious thing is that the saga has not played anything like so large a part in music as in literature, though there had been operatic treatment of it, of course, even before Mozart. In this respect it contrasts markedly with the Faust saga, which has long been popular with musicians. Why this difference? I can account for it, so far as opera composers are concerned, only by the fear inspired in them all by Mozart. He would be a bold man indeed who would venture on the Statue scene again after the master's incomparable handling of

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it; one blast of that terrific D minor chord — the most magically evocative single chord in the whole history of music — would be enough to send the most self-confident composer of our own or any future time rocking back on his heels: no angel could half so effectively close the gates of heaven against the libertine as this sulphurous D minor belch throws open the gates of hell to him. Busoni coquetted with the idea of an opera on the Don Juan theme, but rejected it in favour of Faust; and we shall probably not be far wrong in assuming that he did so because he felt that at every turn Mozart would be in his way.

We have thus arrived at a position in which a saga of the most seminal kind, an eternal symbol of the most fundamental force in human nature, seems to be barred against the modern composer. Yet it is too pregnant, too timeless a subject, surely, to be lost to the operatic stage for ever because of the incomparable genius who laid his mighty hand on it a century and a-half ago.



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ENTR'ACTE
CREATION AND PERFORMANCE

By ERNEST NEWMAN

(Quoted from the Sunday Times, London)

SOME readers may recall a diffident protest of mine against the careless use of the term "creation" in connection with the performance of music. My argument was that the performer "creates" nothing. All that is done by the composer; the executant merely reproduces. I learn now, from an article by Mme. Gisèle Brelet in a recent number of the French magazine "Contrepoints," that there is a school of thought in the U.S.A. that takes the opposite view; and some students of that school have published the results of a number of scientific investigations into the phenomena of performance. I greatly regret that I have no first-hand acquaintance with these books; but Mme. Brelet's long article is so ably reasoned and so lucid in expression that I am sure it is a trustworthy presentation of their general thesis.

That thesis seems to be that a musical work does not really exist until it is performed. I am aware that more than one composer has superficially appeared to be of that opinion. But his use of the word "exist" has been rhetorical rather than literal; the poor fellow, anxious that the world shall have the benefit of his immortal works, was merely protesting that so long as these remain only so much ink on paper they might as well not have been written, so far as the public is concerned. That is perfectly true: in that figurative sense of the word, the music only "exists" — for the listener — when it is

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played or sung. But my contention is that there is a confusion here between the two meanings of the word — between the work as solidified into sound and the work as the expression of a train of musical thought. The student, the critic, the historian has to deal daily with a number of works of the past which he has never heard and is never likely to hear. But they “exist” for him all the same, in the sense in which they existed for the composer before they had been performed, and in spite of some of the performances they received.


According to Mme. Brelet, “the musical work is only a virtuality,” the written text “does no more than contain the permanent possibility of the work being rediscovered, and the work exists only when actualised in performance.” The text is only a “scheme” which the executant realises in terms of his creative self. Now it does not need laboratory figures and graphs to convince us of the obvious fact that there are as many ways of “actualising” the notes as there are performers, and that even the same performer will never play the same work twice in absolutely the same way. My contention is simply that the work itself, as put on paper by the composer, notwithstanding all the difficulties that confront him of *précisant* the exact time-durations and intensities and nuances of something so immaterial as sound by means of notation, is very much more than a mere “scheme” that can achieve veritable existence only when the performer “actualises” the notes in physical sound.

The work itself pre-exists and post-exists in the written notes, as the record of the composer’s train of thought. A performer may give the notes this or that form of his own, this or that personal tempera-



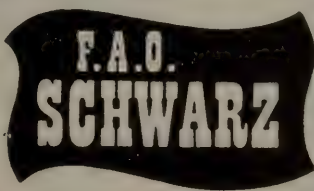
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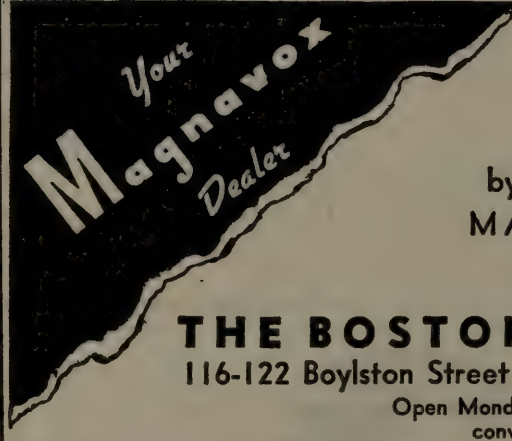
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mental vibration, and a thousand performers will give them a thousand of these forms or vibrations. But the work itself, the complex of ideas, as distinguished from the physical sound given temporarily by voice or instrument to the notated symbols, is something that exists independently of all performances or no performances.

In a previous article I have quoted passages from the letters of Wagner and Verdi to show the murderous fury to which they were goaded by the presumptuous claims of their performers to have "created" this rôle or that: they swore bitterly that hardly once in the whole of their experience had any performer, whether singer or conductor, come within hailing distance of conveying to the listener what the composer had intended the notes to convey. And from what does our own frequent dislike of a performance spring if not from the feeling that the performer is not recreating what the composer has primarily and permanently created but giving it us after it has passed through the relaxing, debasing or distorting medium of his own smaller mind and soul? How would that judgment of ours be possible if the composer's notes did not enshrine for all time a creation that is independent of performance?



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I should like to have been present in the room, though able to take cover quickly when the storm broke, when some conductor or singer or other told Wagner or Verdi or Sibelius that "Tristan" or "Falstaff" or "Tapiola" was merely a "scheme," a "virtuality," which rose to the dignity of a creation only when *his* genius "actualised" it in sound.

While Mme. Brelet lays it down that there is "a plurality of true performances" of any work, it appears that there are also "false performances," false because they do not answer to "the fundamental relations which constitute the essence of the work." But surely, to speak of the "essence" of a work, and to say that this may be sometimes "falsified" by the executant, is to admit that the creation exists in the notes, independent of its realisation in sound last Monday or next Thursday? To say that in this case or that there has been a reprehensible deviation from the norm is to admit the existence of the norm.

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PRELUDE AND "LOVE-DEATH" FROM "TRISTAN AND ISOLDE"

By RICHARD WAGNER

Born at Leipzig on May 22, 1813; died at Venice on February 13, 1883

Wagner wrote the poem of *Tristan und Isolde* in Zürich in the summer of 1857. He began to compose the music just before the end of the year, completed the second act in Venice in March, 1859, and the third act in Lucerne in August, 1859. The first performance was at the *Hoftheater* in Munich, June 10, 1865. The first performance in America took place at the Metropolitan Opera House in New York, December 1, 1886; the first Boston performance, at the Boston Theatre, April 1, 1895.

The Prelude was performed in concert shortly before the opera itself: at Prague, March 12, 1859, Bülow conducting, and in Leipzig, June 1, 1859. Wagner himself conducted the Prelude and "*Liebestod*" several times in concert, having arranged the latter for performance without voices.

The score requires three flutes and piccolo, two oboes and English Horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, two trombones and tuba, harp, and strings.

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WAGNER'S subjects usually lay long in his mind before he was ready to work out his text. And he usually visualized the opera in hand as a simpler and more expeditious task than it turned out to be. He first thought of *Siegfried* as "light-hearted" and popular, as suitable for the small theater in Weimar, for which its successor, *Die Götterdämmerung*, was plainly impossible. But *Siegfried* as it developed grew into a very considerable part of a very formidable scheme, quite beyond the scope of any theater then existing. When *Siegfried* was something more than half completed, its creator turned to *Tristan und Isolde* for a piece marketable, assimilable, and performable. It is true that *Tristan* was composed in less than two years. But the fateful tale of the lovers carried their creator far beyond his expressed musical intentions. *Tristan und Isolde* waited six years for performance. During two of them Wagner was still an exile and barred from the personal supervision which would have been indispensable for any production. After a partial pardon he negotiated with Carlsbad, without result, and made protracted and intensive efforts to prepare a production at the Vienna Opera, which collapsed for want of a tenor who could meet the exactions of the third act. When Wagner heard Ludwig Schnorr von Carolsfeld that problem was solved and the opera accordingly produced in Munich six years after its completion.



The Prelude, or "*Liebestod*,"* as its composer called it, is built with great cumulative skill in a long crescendo which has its emotional counterpart in the growing intensity of passion, and the dark sense of tragedy in which it is cast. The sighing phrase given by the 'cellos in the opening bars has been called "Love's Longing" and the ascending chromatic phrase for the oboes which is linked to it, "Desire." The fervent second motive for the 'cellos is known as "The Love Glance," in that it is to occupy the center of attention in the moment of suspense when the pair have taken the love potion, stand and gaze

* The finale, now known as the "Love-Death," was named by Wagner "Transfiguration" ("*Verklärung*").

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into each other's eyes. Seven distinct motives may be found in the Prelude, all of them connected with this moment of the first realization of their passion by Tristan and Isolde, towards the close of the first act. In the Prelude they are not perceived separately, but as a continuous part of the voluptuous line of melody, so subtle and integrated is their unfolding. The apex of tension comes in the motive of "Deliverance by Death," its accents thrown into relief by ascending scales from the strings. And then there is the gradual decrescendo, the subsidence to the tender motive of longing. "One thing only remains," to quote Wagner's own explanation — "longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance." When the music has sunk upon this motive to a hushed silence, there arise the slowly mounting strains of a new crescendo, the "*Liebestod*." Wagner preferred "*Verklärung*," and never was the word used with more justification. Never has the grim finality of death been more finely surmounted than in the soaring phrases of Isolde, for whom, with the death of her lover, the material world has crumbled. Her last words are "*höchste Lust!*" and the orchestra lingers finally upon the motive of "Desire." Wagner concludes: "Shall we call it death? Or is it the hidden wonder world, from out of which an ivy and vine, entwined with each other, grew upon Tristan's and Isolde's grave, as the legend tells us?"

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Schubert "Unfinished" Symphony (new recording) Symphony
 No. 5; "Rosamunde," Ballet Music
Schumann Symphony No. 1 ("Spring")
Sibelius Symphonies Nos. 2 and 5; "Pohjola's Daughter";
 "Tapiola"; "Maiden with Roses"
Sousa "The Stars and Stripes Forever," "Semper Fidelis"
Strauss, J. Waltzes: "Voices of Spring," "Vienna Blood"
Strauss, R. "Also Sprach Zarathustra"
 "Till Eulenspiegel's Merry Pranks"
Stravinsky Capriccio (Sanromá); Song of the Volga Bargemen
 (arrangement)
Tchaikovsky Symphonies Nos. 4, 5, 6; Waltz (from String
 Serenade); Overture, "Romeo and Juliet"; Fan-
 tasia, "Francesca da Rimini"
Thompson "The Testament of Freedom"
Vivaldi Concerto Grosso in D minor
Wagner Prelude and Good Friday Spell from "Parsifal"
Weber Overture to "Oberon"

SUITE FROM THE DANCED STORY, "THE FIRE-BIRD"

By IGOR FEDOROVITCH STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

In the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score was ready in May, 1910. The scenario was the work of Fokine.

The first performance of the "*Oiseau de Feu*" a "*Conte dansé*" in two scenes, was at the Paris Opéra on June 25, 1910. The Fire-Bird, Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Kastchei, Boulgakov. Gabriel Pierné conducted. The stage settings were by Golovine and Bakst.

The first performance of the suite by the Boston Symphony Orchestra was on October 31, 1919.

The composer revised the suite in a more modest orchestration in 1919. It was this form of the suite which Stravinsky, as guest conductor, included upon his program here, March 15, 1935. This orchestration was used by André Kostelanetz as guest conductor, March 24, 1944. It is used in the present performances. The orchestration calls for two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, xylophone, piano, harp, and strings.

FOKINE's scenario may thus be described. After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Kastcheï, who turns decoyed travelers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Kastcheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Kastcheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Kastcheï and his retinue to dance until they drop exhausted. The secret of Kastcheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Kastcheï and his crew sway with it. At last the egg is dashed to the ground; Kastcheï dies; his palace vanishes; the petrified knights come to life; and Ivan receives, amid great rejoicing, the hand of the beautiful princess.

How two Russian geniuses met and collaborated to their mutual glory in the "Fire-Bird" is interestingly told by Romola Nijinsky,

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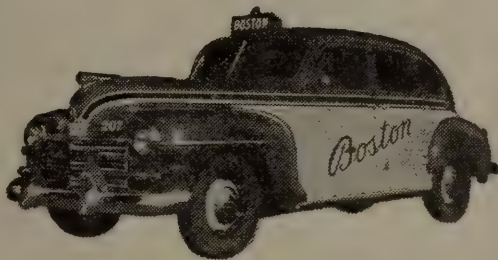
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in her life of her husband,* a book which is much concerned, naturally, with the amazing career of Diaghilev, and the Ballet Russe.

Diaghilev and Nijinsky, in the days of their early fame, before breaking with the Imperial Ballet School, had the habit of wandering about St. Petersburg on free evenings, in search of ballet material.

"One evening they went to a concert given by members of the composition class at the Conservatory of Music. On the program was the first hearing of a short symphonic poem called '*Feu d'Artifice*.' Its author was a young man of twenty-six, the son of a celebrated singer at the Imperial Theatre — Feodor Stravinsky. After the performance Diaghilev called on the young Igor, whose father he had known and admired, and, to Stravinsky's utter amazement, commissioned him to write a ballet expressly for his company.

"For a long time Fokine had had the idea of a distinctly Russian story for dancing, founded on native legends. Fokine told the story of the Fire-Bird to Benois, over innumerable glasses of tea, and with every glass he added another embellishment, and every time he repeated the tale he put in another incident. Benois was enthusiastic, and they went so far as to tell Diaghilev and asked who would be a good one to compose the music. Liadov's name was mentioned. 'What,' cried Fokine, 'and wait ten years!' Nevertheless, the commission was awarded to

* "Nijinsky," Romola Nijinsky (Simon and Schuster, 1934).

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Liadov and three months passed. Then Benois met him on the street and asked him how the ballet was progressing. 'Marvellously,' said Liadov. 'I've already bought my ruled paper.' Benois' face fell, and the musician, like a character out of Dostoievsky, added: 'You know I want to do it. But I'm so lazy, I can't promise.'

"Diaghilev thought at once of Igor Stravinsky, and the conferences between him, Benois, and Fokine commenced.

"Fokine heard Stravinsky's '*Feu d'Artifice*' and saw flames in the music. The musicians made all manner of fun of what they considered his 'unnecessary' orchestration, and he was touched by, and grateful for, Fokine's congratulations. They worked very closely together, phrase by phrase. Stravinsky brought him a beautiful cantilena on the entrance of the Tsarevitch into the garden of the girls with the golden apples. But Fokine disapproved. 'No, no,' he said. 'You bring him in like a tenor. Break the phrase where he merely shows his head on his first intrusion. Then make the curious swish of the garden's magic noises return. And then, when he shows his head again, bring in the full swing of the melody.'



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"Fokine made the choreography extremely fantastic. The steps are as rich in variation, as light and weird, as the story itself, especially in the solo dances of the Fire-Bird, which constantly imitate the movements of a feathered creature.

"Golovin's scenery of a garden, with the castle of Kastcheï in the background, surrounded by trees, is wonderful as in a dream, stylised, but so convincingly unearthly, so sensuous, that one is in another world. The costumes were based on native Russian dress: fur-edged coats, stiff with gold and jewels, and high, embroidered leather boots.

"Stravinsky was wild with enthusiasm to compose the music. By commissioning him Diaghilev proved his uncanny gift of the divining-rod again, which sensed talent wherever it lay latent. Just as with Vaslav (Nijinsky) he gave Stravinsky an immediate opportunity to unfold his art. He knew at once that he had disclosed perhaps the foremost genius of contemporary music, and for this service alone Diaghilev deserves our lasting gratitude.

"Stravinsky threw himself whole-heartedly into the composition, and he had little enough time in which to complete it. He was extremely eager, but, in spite of the awe he had for Diaghilev and the respect held for his elders like Benois and Bakst, he treated them all as his equals. He was already very decided and wilful in his opinions, and in many ways a difficult character. He not only wished his authority acknowledged in his own field of music, but he wanted similar prestige in all the domains of art. Stravinsky had an extremely strong personality, self-conscious and sure of his own worth. But Diaghilev was a wizard, and knew how to subdue this young man without his ever noticing it, and Stravinsky became one of his most ardent followers and defenders. He was extremely ambitious, and naturally understood the tremendous aid it would mean to him to be associated with Sergei Pavlovitch's artistic group.

"Vaslav and Igor soon became friends. He had a limitless admiration for Stravinsky's gifts, and his boldness, his direct innovation of new harmonies, his courageous use of dissonance, found an echo in Vaslav's mind.

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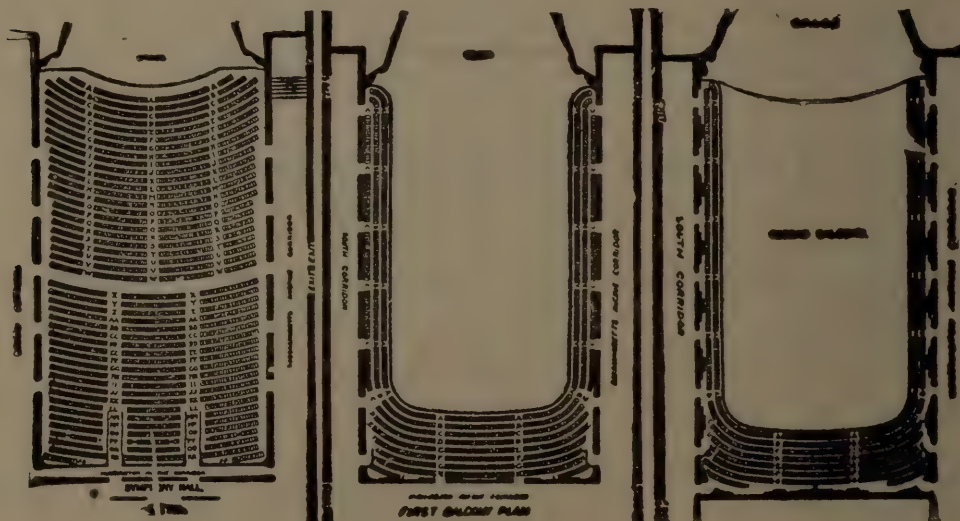
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SIXTY-EIGHTH SEASON, 1948-1949

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

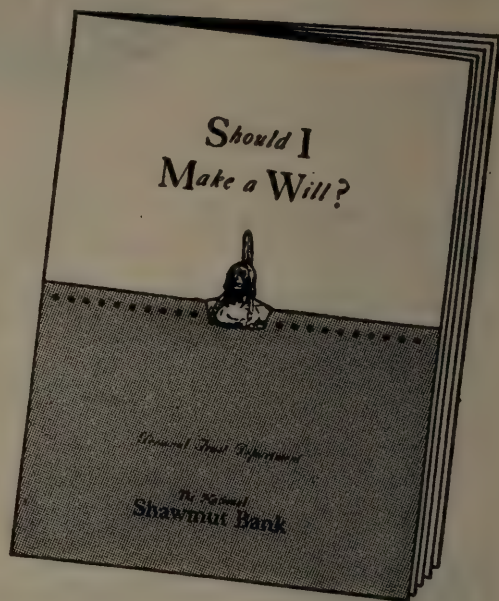
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The American Festival of 1939

One Always Returns

THE AMERICAN FESTIVAL OF 1939

The review of American music at the symphony concerts of this week and last brings to mind two special concerts in October, 1939. Serge Koussevitzky, having led the orchestra for fifteen years and in that time introduced a considerable amount of American music, arranged two programs in Symphony Hall, "In honor of the American Composer."

They were as follows:

October 4, 1939:

FOOTE, Suite in E major for Strings

TAYLOR, Suite, "Through the Looking Glass" (Two movements)

HADLEY, "Angelus" from Symphony No. 3

CARPENTER, "Skyscrapers"

HANSON, Symphony No. 2, "Romantic"

October 6, 1939:

SCHUMAN, American Festival Overture (First performance)

GERSHWIN, Piano Concerto (Soloist: Abram Chasins)

HARRIS, Symphony No. 3

THOMPSON, Symphony No. 2

It will be seen that of the nine composers on the above programs, three are also represented on the two programs of 1949, and two of these (Harris and Schuman) by the same works.

. . .

ONE ALWAYS RETURNS

By ARNOLD SCHOENBERG

*(Reprinted from the New York Times
Dec. 19, 1948)*

I remember with great pleasure a ride in a Viennese fiacre through the renowned Hoellenthal. The fiacre went very slowly and we could discuss and admire all the beauty and, even more, the frightening aspects which gave the

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name to this valley of the hell. I always regret that one might never possess such calm nerves to endure such a slow ride.

At least, when only twenty years later I made a trip by auto through one of the most renowned valleys in Switzerland, I saw almost nothing and my companion on this occasion rather mentioned some of the commercial and industrial aspects this valley offered. In twenty years people had lost the interest to take an eyeful of these beauties and enjoy them.

Of these two cases I had to think, when recently a German — a former pupil and assistant of mine — asked me what he should answer, when people demanded from him an explanation, whether I had abandoned twelve-tone composing, as I at present compose so often tonal music; the Band Variations, Op. 43b, the Second Kammer-symphonie, the Suite for String Orchestra and several others.

My answer was tuned to the pitch of the two true stories aforementioned, founded upon some historic facts. I said: One should be surprised to find that the classic composers — Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Brahms and even Wagner — after Bach's contrapuntal climax, in spite of their in-essence homophonic style, interpolate so often strict counterpoint, differing from Bach's counterpoint only by such features as the progress in music had brought about; that is, a more elaborated development through variations of the motive.

One cannot deny that the combination of these two structural methods is surprising; because they are contradictory. In contrapuntal style the theme is practically unchangeable and all the necessary contrasts are produced by the addition of one or more voices. Homophony produces all its contrasts by developing variation. But these great masters possessed such an eminent sense of the ethical and esthetical requirements of their art that the problem whether this is wrong can simply be disregarded.

I had not foreseen that my explanation of this stylistic deviation might also explain my own deviations. I used to say: The classic masters, educated in admiration of the works of great masters of counterpoint, from Palestrina to Bach, must have been tempted to return often to the art of their predecessors, which they considered superior to their own. Such is the modesty of people who could venture to act haughtily; they appreciate achievements of others, though they themselves are not void of pride. Only a man who himself deserves respect is capable of paying respect to another man. Only one who knows merits can recognize the merits of other men. Such feelings might have developed in a longing once again to try to achieve, in the older style, what they were sure they could achieve in their own more advanced style.

It is a feeling similar to that which would give preference over the fast automobile, to the slow, leisurely fiacre; which desires occasionally to dwell in the old, rather primitive living circumstances of our predecessors. It is not that we wanted to nullify all progress, though machinery has eliminated so many crafts: bookbinding, cabinet making, calligraphy, wood-carving and — almost — painting.

When I had finished my first Kammersymphonie Op. 9, I told my friends: "Now I have established my style. I know now how I have to compose."

But my next work showed a great deviation from this style; it was a first step toward my present style. My destiny had forced me in this direction — I was not destined to continue in the manner of "Transfigured Night" or "Gurrelieder" or even "Pelléas and Mélisande." The Supreme Commander had ordered me on a harder road.

But a longing to return to the older style was always vigorous in me; and from time to time I had to yield to that urge.

This is how and why I sometimes write tonal music. To me stylistic differences of this nature are not of a special importance. I do not know which of my compositions are better; I like them all, because I liked them when I wrote them.

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- III. Poco allegretto
- IV. Allegro

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BRUCKNER.....Adagio from the String Quintet

RIMSKY-KORSAKOV.....Suite from the Opera, "The Fairy Tale
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- II. Introduction to Act II
- IV. The Three Wonders (Introduction to last scene)

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OVERTURE TO "EURYANTHE"

By CARL MARIA VON WEBER

Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826

IT was in 1823 that Weber completed "*Euryanthe*," his "grand heroic-romantic" opera for Domenico Barbaja, manager of the Kärnthnerthor Theater at Vienna, who had a hopeful eye upon a success comparable to that of "*Der Freischütz*." There is every evidence that Weber was ambitious for his work and spared no pains with it. "*Euryanthe*" was his longest opera, lasting, as first performed, four hours. Unlike "*Der Freischütz*," it had a continuous musical score with no interruptions of spoken dialogue. Weber completed the score without the Overture on August 29, 1823, and began at once to compose the Overture, which was not ready until October 19, six days before the first performance. On the day following the event, October 26, the composer wrote to his wife: "My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it. At last I gave the signal for the beginning. Stillness of death. The Overture was applauded madly; there was a demand for a repetition; but I went ahead, so that the



performance might not be too long drawn out." Yet the success was not unqualified; the printed reports were not all favorable. The libretto in particular was generally denounced as needlessly involved. The opera held the stage for hardly more than twenty performances in the season. There are degrees of success, and such was the case in Vienna in 1823. Schubert, whose "*Rosamunde*," to a text by the same librettist, Helmina von Chezy, was mounted on December 20 of the same season had reason to envy "*Euryanthe*," for "*Rosamunde*" did not survive two performances. Beethoven, who was in Vienna and had a long and cordial meeting with Weber at the time, also envied him his undoubted instinct for the theater as evidenced in the score of "*Der Freischütz*," which he had studied with exclamations of wonderment.

The overture, after an opening in the characteristic fiery Weberian manner, discloses a theme from Adolar's "*Ich bau' auf Gott und meine Euryanth'*" (Act I) set forth by the wind choirs. The second theme (violins) is from Adolar's aria "*Wehen mir lüfte Ruh'*" (Act II). After a pause of suspense, the composer introduces a *largo* of fifteen measures, *pianissimo*, for violins, muted and divided, with a tremolo in the violas. It is an eerie music intended to suggest the scene of the sepulchre. Weber proposed, but abandoned, the idea of having the

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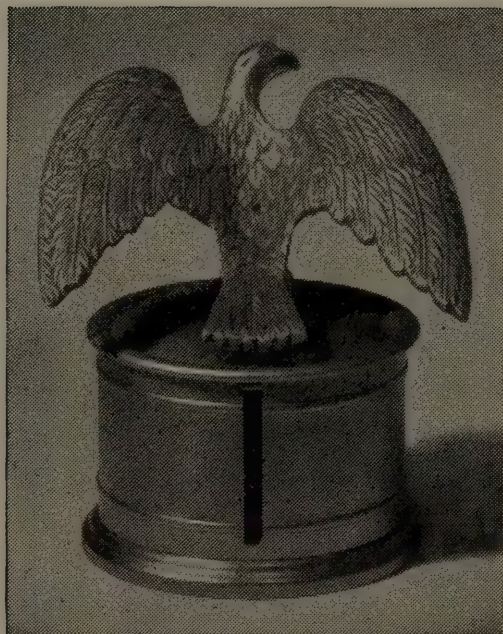
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curtain raised in the midst of the overture to reveal the following tableau: "The interior of Emma's tomb. A kneeling statue of her is beside the coffin, which is surmounted by a twelfth-century *baldacchino* [canopy]. Euryanthe prays by the coffin, while the spirit of Emma hovers overhead. Eglantine looks on." In a *fugato* of the development, the first theme is inverted. The lyrical second theme brings the conclusion.

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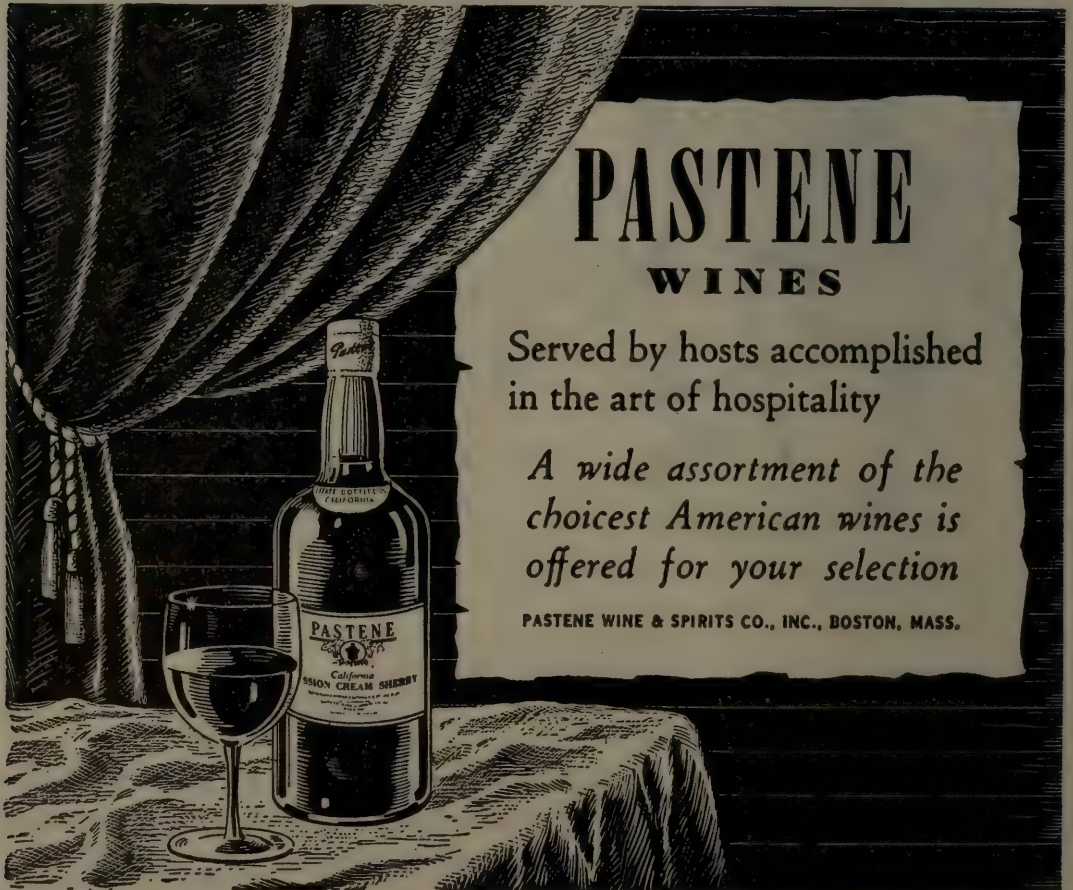
By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in 1883, the Third Symphony was first performed at a concert of the Vienna Philharmonic Orchestra, December 2, 1883, Hans Richter conducting. The first American performance was in New York, October 24, 1884, at a Novelty Concert by Mr. Van der Stucken. The first performance in Boston was by the Boston Symphony Orchestra, under Wilhelm Gericke, on November 8, 1884.

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani and strings.

THE world which had waited so many years for Brahms' First Symphony was again aroused to a high state of expectancy when six years elapsed after the Second, before a Third was announced as written and ready for performance. It was in the summer of 1883, at Wiesbaden, that Brahms (just turned fifty) completed the symphony which had occupied him for a large part of the previous year. Brahms, attending the rehearsals for the first performance, in Vienna, expressed himself to Bülow as anxious for its success, and when after the performance it was proclaimed in print as by far his best work, he was angry, fearing that the public would be led to expect too much of it, and would be disappointed. He need not have worried. Those who, while respecting the first two symphonies, had



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felt at liberty to weigh and argue them, were now completely convinced that a great symphonist dwelt among them; they were only eager to hear his new score, to probe the beauties which they knew would be there. The Vienna première was a real occasion. There was present what Kalbeck called the "Wagner-Bruckner *ecclesia militans*," whose valiant attempt at a hostile demonstration was quite ignored and lost in the general enthusiasm. For the second performance, which was to be in Berlin, Brahms made conflicting promises to Wüllner and Joachim. Joachim won the honor and Brahms repeated the new symphony, with Wüllner's orchestra, three times in Berlin, in the month of January. Bülow at Meiningen would not be outdone, and put it twice upon the same programme. City after city approached Brahms for a performance, and even from France, which to this day has remained tepid to Brahms, there came an invitation from the *Société des Concerts modernes* over the signature of Benjamin Godard. When the work was published in 1884 (at an initial fee to the composer of \$9,000), it was performed far and wide.

If the early success of the Third Symphony was in some part a *succès d'estime*, the music must also have made its way by its own

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sober virtues. Certainly Brahms never wrote a more unspectacular, personal symphony. In six years' pause, the composer seemed to have taken stock of himself. The romantic excesses which he had absorbed from Beethoven and Schumann, he toned down to a fine, even glow, which was far truer to the essential nature of this self-continent dreamer from the north country. The unveiled sentiment to which, under the shadow of Beethoven, he had been betrayed in the slow movement of his First Symphony, the open emotional proclamation of its final pages; the Schumannesque lyricism of the Second Symphony, its sunlit orchestration and clear, long-breathed diatonic melody, the festive trumpets of its Finale — these inherited musical traits were no longer suitable to the now fully matured symphonic Brahms. His brass henceforth was to be, if not sombre, at least subdued; his emotionalism more tranquillized and *innig*; his erstwhile folklike themes subtilized into a more delicate and personal idiom. In other words, the expansive, sturdy, the militantly bourgeois Brahms, while outwardly unchanged, had inwardly been completely developed into a refined poet quite apart from his kind, an entire aristocrat of his art.

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The Orchestra closed the 1947-1948 season with a deficit of \$36,763.42, compared with a surplus of \$13,167.60 a year ago. Although total income was slightly larger than last year, increased expenses, particularly salaries, more than offset this gain. Repairs and renewals at Symphony Hall deferred during the War and amounting to approximately \$22,000 have been charged against a reserve established for that purpose some years ago. New construction and extraordinary repairs at Tanglewood amounted to approximately \$55,000, and are being charged off over a period of five years.

Elsewhere in this program your attention is called to our desire to build up the capital funds of the Orchestra through bequests. By remembering us today in your will you can help carry into the future a tradition already great.

We gratefully acknowledge the receipt of the following generous gifts:

Through Dr. Koussevitzky we received \$16,000 from the William Rosenwald Family Fund, Inc.

From the Baldwin Piano Company we received \$10,000 toward the construction at Tanglewood of a new Exhibition Room and Music Store.

From the Radio Corporation of America we received \$7,500 in connection with sales of its Berkshire Model Phonograph.

From Mr. Mark Horblit we received a generous addition of \$3,500 to the fund bearing his name.

The following bequests are gratefully acknowledged:

| | |
|--------------------------|--------|
| William C. Heilman | \$2000 |
| Alice R. Cole | \$1000 |
| C. May Paine | \$ 500 |

The first two bequests have been added to the Endowment Fund. The third, unrestricted, has been added to the Reserve Fund.

Accounts for the year ended August 31, 1948, have been audited by the firm of Patterson, Teele & Dennis.

Respectfully submitted,

RICHARD C. PAINE, *Treasurer*

BOSTON SYMPHONY ORCHESTRA, INC.

SYMPHONY—POPS AND ESPLANADE SEASONS

INCOME

| | | |
|--------------------------------|--------------|----------------|
| Ticket Sales all Concerts..... | \$717,213.12 | |
| Victor Record Royalties..... | 199,837.26 | |
| Broadcasting (Gross) | 93,300.00 | |
| Programs (Symphony and Pops) | 4,564.10 | \$1,014,914.48 |

EXPENSES

| | | |
|--|--------------|---------------|
| Players, Conductors and Soloists | \$748,951.41 | |
| Concert Costs (Exclusive of Salaries) | 179,224.94 | |
| Administrative and General Expenses | 172,722.73 | |
| Symphony Hall | 43,943.05 | 1,144,842.13 |
| Deficit before Contributions | | \$ 129,927.65 |
| Less—Gifts from Friends of Sym- phony and Esplanade | 72,885.37 | |
| Endowment and Free Funds Income | 30,696.14 | 103,581.51 |
| Net Deficit Boston | | \$ 26,346.14 |

BERKSHIRE FESTIVAL AND MUSIC CENTER

INCOME

| | | |
|----------------------------|--------------|---------------|
| Ticket Sales | \$214,941.87 | |
| Tuition | 42,570.00 | |
| Broadcasting (Gross) | 14,000.00 | |
| Miscellaneous | 2,801.40 | \$ 274,313.27 |

EXPENSES

| | | |
|--|--------------|--------------|
| Players, Conductors and Soloists | \$126,153.68 | |
| Faculty Salaries and Allowances | 44,451.52 | |
| Administrative and General | 119,817.10 | |
| Construction Amortization | 16,878.38 | 307,300.68 |
| Berkshire Deficit before Contributions | | \$ 32,987.41 |
| Less—Gifts from Friends of the Berkshire Music Center | | 22,570.13 |
| Deficit—Festival and School | | 10,417.28 |

DEFICIT—Boston Symphony Orchestra, Inc.

| | |
|------------------------|--------------|
| Season 1947-1948 | \$ 36,763.42 |
|------------------------|--------------|

ENDOWMENT FUND

August 31, 1948

Endowment Fund Assets:

| | | | |
|--|--------------|------------|--------------|
| Cash in Banks | \$ | 4,304.59 | |
| Investments (Approximate Market Value \$437,706.01) .. | | 428,307.08 | |
| Land and Buildings—Symphony Hall (Book Value) | \$421,330.31 | | |
| Less Mortgage Note Payable | 60,000.00 | 361,330.31 | \$793,941.98 |
| | | | |

The Adele Wentworth Jones Fund Assets:

| | | | |
|---|----|-----------|-----------|
| Cash in Banks | \$ | 516.22 | |
| Investments (Approximate Market Value \$11,672.05) .. | | 11,902.55 | 12,418.77 |
| | | | |

The M. M. Horblit Fund:

| | | | |
|---|----|-----------|--------------|
| Cash in Banks | \$ | 973.90 | |
| Investments (Approximate Market Value \$16,475.00) .. | | 16,531.81 | 17,505.71 |
| | | | |
| Total Endowment Fund Assets | | | \$823,866.46 |

Reserve Fund Assets:

| | | | |
|--|----|-----------|-----------|
| Balance—August 31, 1947 | \$ | 76,359.48 | |
| Deduct: | | | |
| Excess of operating loss for the year ended August 31, 1948 over subscriptions received, income from En- dowment Fund and other Cash Funds | \$ | 36,763.42 | |
| Less: Gain on sale of securities during the year ended August 31, 1948 (and \$500 of Free Funds) | | 4,511.12 | 32,252.30 |
| | | | |

*Reserve Fund—Represented by:

| | | | |
|---|----|-----------|--------------|
| Investments at cost | \$ | 44,106.18 | |
| Tanglewood Property Land and Buildings (Nominal) | | 1.00 | \$ 44,107.18 |
| | | | |

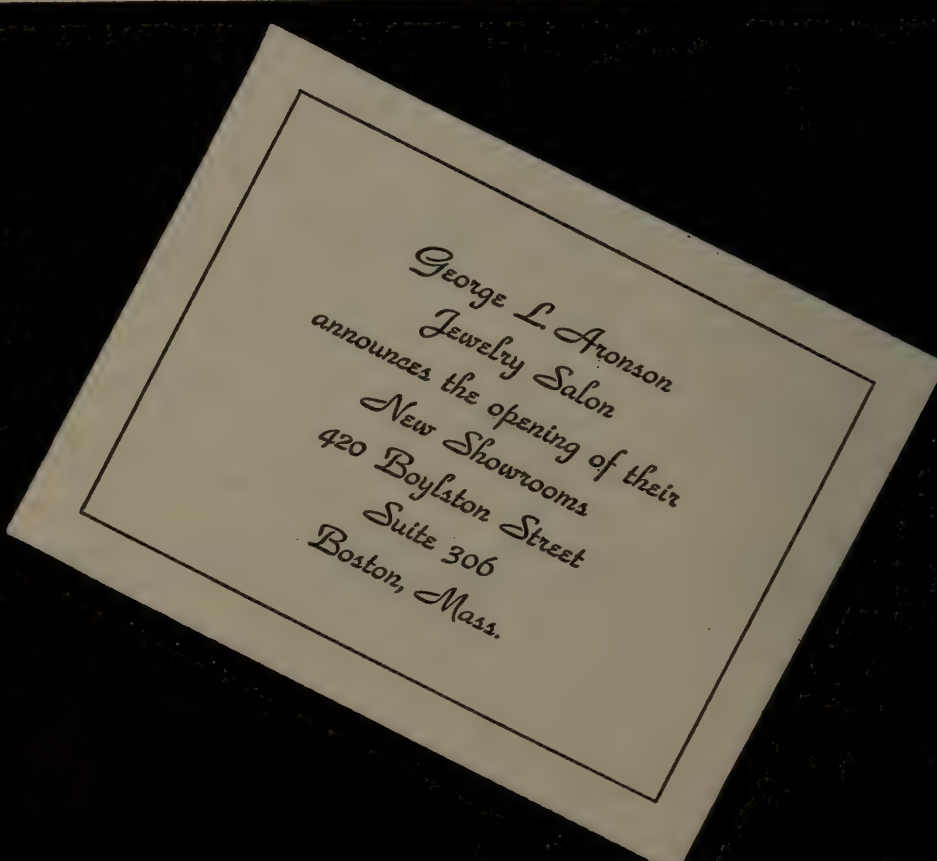
*Since the closing of our books, this fund has been transferred to the Serge Koussevitzky Anniversary Fund of the Boston Symphony Orchestra, Inc.

which was characteristic of Brahms, and there is circumstantial confirmation in the manuscript score which is in the possession of Dr. Jerome Stonborough in Vienna. Karl Geiringer has examined the manuscript and his description of it is among the fund of valuable matter divulged in the writer's "Brahms: His Life and Work."

"It shows a large number of small pencilled revisions in the orchestration, which the master probably made during the rehearsals. Thus, for instance, the change of the clarinets in the first movement, from B-flat to A, was not originally planned; and for the second movement Brahms wanted to make use of trumpets and drums, but subsequently dispensed with these, as not conforming with the mood of the *Andante*. On the other hand, the bassoons, and the trumpets and drums of the Finale, were later additions. Such meticulous consideration of the slightest subtleties of orchestral colouring belies the thoughtlessly repeated catchword that Brahms was not greatly interested in the problems of instrumentation."

"Like the first two symphonies, the Third is introduced by a 'motto,' " * also writes Geiringer; "this at once provides the bass for

* F-A-F. "The best known of his germ-motives" (Robert Haven Schauffer: "The Unknown Brahms"), "was a development of his friend Joachim's personal motto F-A-E. This stood for *Frei aber einsam* (Free but lonely), which young Johannes modified for his own use into F-A-F, *Frei aber froh* (Free but glad). The apparent illogicality of this latter motto used to puzzle me. Why *free* but glad! Surely there should be no 'ifs' or 'buts' to the happiness conferred by freedom! Later, however, when I learned of Brahms' peasant streak, the reason for the 'but' appeared. According to the Dithmarsh countryman's traditional code, a foot-free person without fixed duties or an official position should go bowed by the guilty feeling that he is no better than a vagabond. Brahms the musician was able to conquer this conventional sense of inferiority, but Brahms the man — never."



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the grandiose principal subject of the first movement, and dominates not only this movement, but the whole Symphony. It assumes a particularly important rôle in the first movement, before the beginning of the recapitulation. After the passionate development the waves of excitement calm down, and the horn announces the motto, in a mystic E-flat major, as a herald of heavenly peace. Passionless, clear, almost objective serenity speaks to us from the second movement. No *Andante* of such emotional tranquillity is to be found in the works of the youthful Brahms. Particularly attractive is the first theme of the following *Poco Allegretto*, which (in spite of its great simplicity) is stamped with a highly individual character by its constant alternation of iambic and trochaic rhythms. Further, Brahms contrived to make the concise threefold form of the work more effective by orchestrating the *da capo* of the first part in quite a different manner. Such a mixture of simplicity and refinement is characteristic of Brahms in his later years. The Finale is a tremendous conflict of elemental forces; it is only in the Coda that calm returns. Like a rainbow after a thunderstorm, the motto, played by the flute, with its message of hope and freedom, spans the turmoil of the other voices."

Walter Niemann stresses the major-minor character of the symphony, pointing how the F major of the first movement and the dominant C major of the second is modified to C minor in the third, and F minor in long portions of the Finale. This is the procedure by which Brahms' "positive vital energy is limited by strongly negative factors, by melancholy and pessimism. . . . It is these severe, inward

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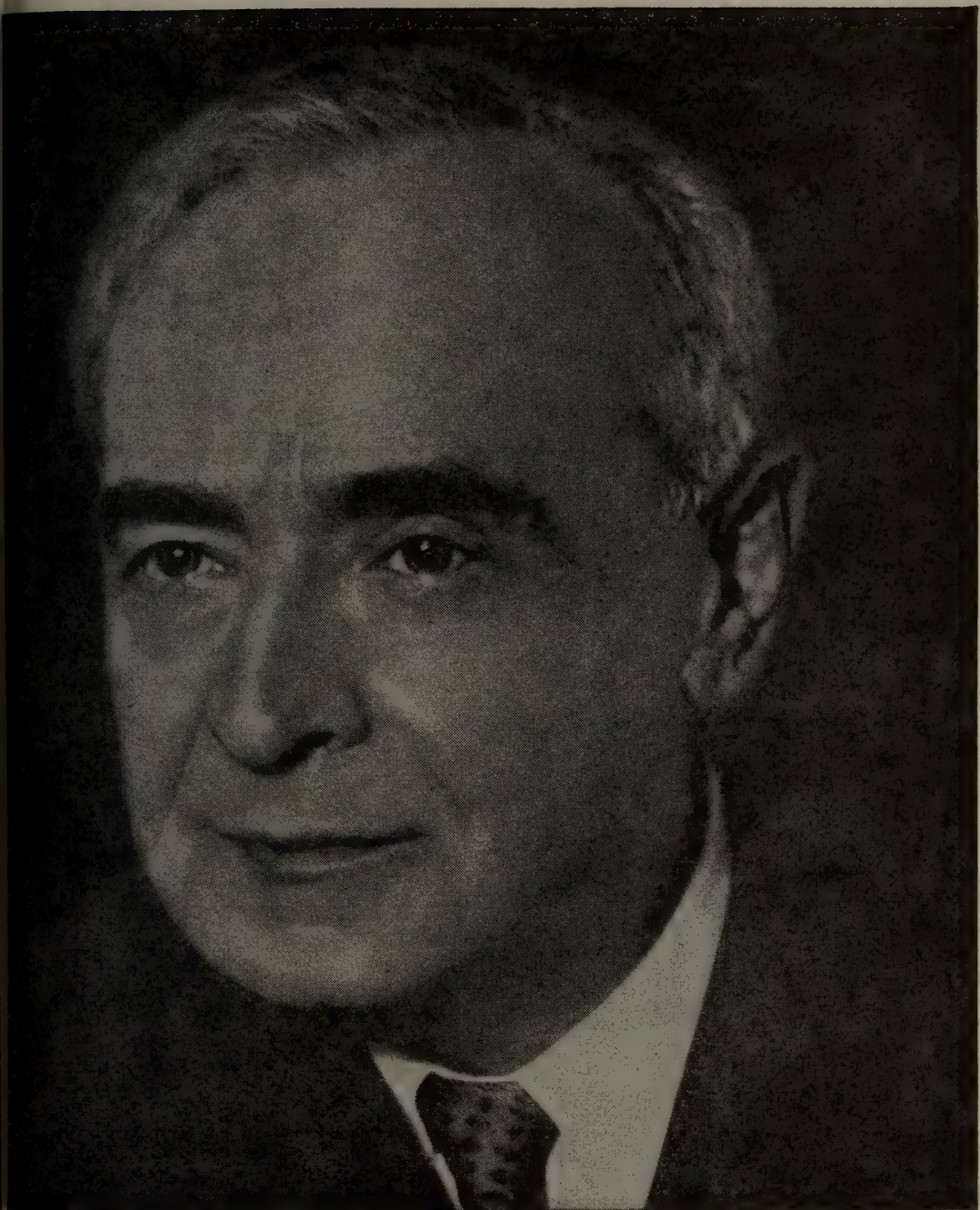
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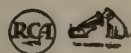
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limitations, which have their source in Brahms' peculiarly indeterminate 'Moll-Dur' nature, that have determined the course of the 'psychological scheme' [*innere Handlung*] of this symphony." Thus is Brahms the "first and only master of the 'Dur-Moll' mode, the master of resignation."

As elsewhere in Brahms' music, this symphony has called forth from commentators a motley of imaginative flights. Hans Richter, its first conductor, named it Brahms' "Eroica," a label which has clung to it ever since. Kalbeck traced its inspiration to a statue of Germania near Rüdesheim. Joachim found Hero and Leander in the last movement, and W. F. Apthorp found Shakespeare's Iago in the first. Clara Schumann more understandably described it as a "Forest Idyl." In desperation, one falls back upon the simple statement of Florence May that it "belongs absolutely to the domain of pure music."

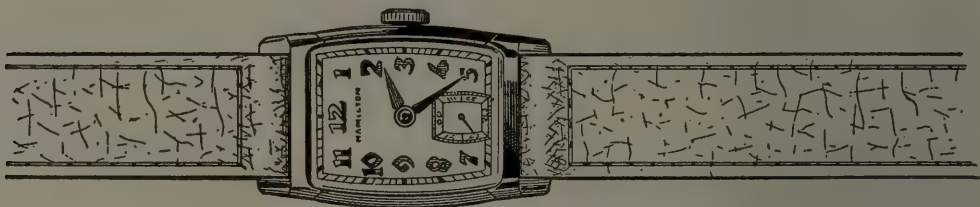
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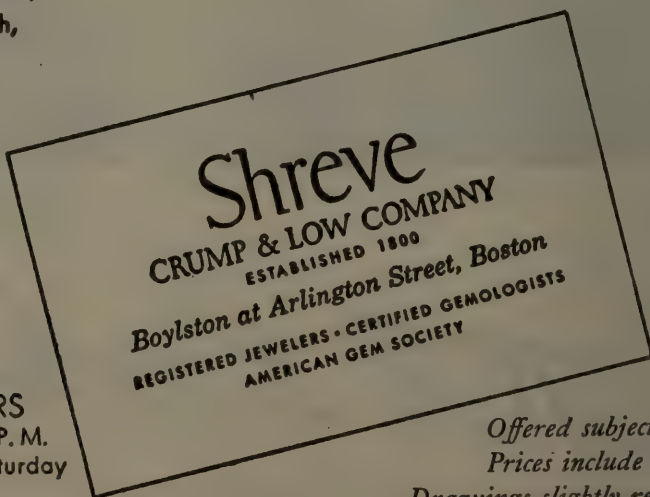
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EATING-SONGS

By LEIGH HUNT

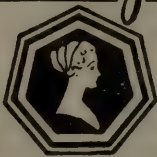
(Reprinted from "The Musical Times," London, May 1, 1854)

We are indebted to Leonard Burkat for the text of this essay (here abridged), which has never appeared in book form.

THERE are plenty of love-songs in the world; plenty of drinking songs; too many war songs; Venice and Naples have boat-songs, and England has sea-songs; but notwithstanding the universal attractiveness of the subject, there is no class of compositions called eating-songs. The only express things of the kind, as far as we are aware, with the exception of the *Can of Cream from Devon* (if that is to be called a song), are a bantering parody of the love-song, "Gently touch the warbling lyre," which was set to a charming strain from Geminiani; the good old round, *There Lyes a Pudding in the Fire*, which is a simple announcement of the pudding's being ready; and our illustrious old friend, *Oh the Roast Beef of Old England*, which, excellent as it is, is rather a national than a gastronomical song.

Eating is of course often alluded to, in a passing way, by the poets, and this with more or less gusto, as it may happen; and here and

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Why do some cities and towns consider an inferior fire department a relief to taxpayers when the cost of one bad fire would buy the most modern fire fighting equipment?

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there may be found among them something expressly on the subject — such as King's *Art of Cookery*, his receipts for making pies and puddings, Gay's *Receipt for Stewing Veal*, and Swift's *Cries* for the sellers of fish and vegetables. But jovial as the eaters of dinners may be, and much as they talk about what they eat, they never sing about it. We have after-dinner songs by hundreds, but (with the exception above noticed) not one on the subject of dinner itself — not one in honor and glorification of what is emphatically called the *Table*. Ladies themselves go so far as to have terms of affection and endearment for the dishes: say they are “fond” of veal; that they “love” pork; and that such and such a piece of beef is “beautiful.” And yet these avowed, manifest, universal, loving, enthusiastic, and deeply-devoured pleasures are the only pleasures of which nobody sings. We speak of them with all the rapture and devotion of which prose is capable, but the prose is never moved enough to rise into song.

How is this?

We take the reason to be, that the rapture is always prospective or simultaneous, but never looks back, and could not very well sing if it did. It must clear its throat, and restore itself to a state of activity,



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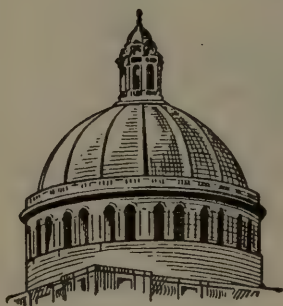
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with the wine: and by that time it has discovered that it is a rapture no longer, — has no longer any wings, — never had any but those of the goose or duck, and so cannot be borne away except by the wine's help, to which, accordingly, it transfers its gratitude. The feaster discerns, or instinctively feels, that whatever pleasures may attend the necessity of eating, they are all, like the necessity itself, of sheer animal description — able to be taken to their utmost without one particle of sentiment; for the moment you bring in that, eating, as eating, becomes comparatively of little consequence. You are content with half the luxuries which you had before; are willing to share and share alike; to piece out your dinner with bread and cheese; and to sing, not of the salmon and lobster-sauce, but of the pleasures of love and wine, nay, of temperance itself — of friendship and content. With wine you are “elevated;” with turtle you sink down — feel, perhaps, even a difficulty in getting up — are more willing to sleep than to sing.

How pale each worshipful and reverend guest
 Rise from a clergy or a city feast!
 What life in all that ample body, say?
 What heavenly particle inspires the clay?
 The soul *subsides*, and wickedly inclines
 To seem but mortal, e'en in sound divines.

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Handel, who grew too fat with good eating, was probably tempted to do so, first by a musician's natural tendency to the pleasurable, and then by nervous excitement, and the hope of allaying the excitement, or enabling it to support itself; but a terrible fit of illness, attacking mind as well as body, forced the great composer back into moderation. Rossini (so report says) has become "a sight" from the same cause; so at least it is believed, though fat is not always an indication of intemperance. A tendency to it may arise from health itself, or from a natural fitness in the body for being easily nourished. Great feeders are sometimes thin, and poor ones corpulent. But the author of the *Barber of Seville* is not likely to be an ascetic. He can write, however, grand as well as gay things; and therefore we hope will take thought, and not need the warning of his predecessors. Paesiello has written a *Barber of Seville* also, very gay and delightful, and he was not too fat. Mozart too was always little in person, every way; though from his highly pleasurable tendencies in other respects, we are not to suppose him insensible to the merits of sweets and savouries — and in his letters he often draws his metaphors from the table. Jomelli was very fat; for one Jomelli or Rossini we take it that there have been twenty musicians of ordinary dimensions. Beethoven was of moderate size. So was Haydn. And there seems reason to believe, from por-



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traits, and other circumstances, that Corelli, Sacchini, Allegri, Pergolese, Palestrina were all men who, however good their bodily condition, were unencumbered with flesh.

It has been the same with the poets, themselves pleasurable men and lovers of music. It is not a little curious, that, with the exception of Ben Jonson (and he did not speak gravely about it so often), the poet in our own country who has written with the greatest gusto on the subject of eating, is Milton. He omits none of the pleasures of the palate, great or small. In his Latin poems, when young, he speaks of the pears and chestnuts which he used to roast at the fire with his friend Diodati. Junkets and other "country-messes" are not forgotten in his *Allegro*. The simple Temptation in the Wilderness, "Command that these stones be made bread" (which was quite sufficient for a hunger that had fasted "forty days"), is turned, in *Paradise Regained*, with more poetry than propriety, into the set out of a great feast, containing every delicacy in and out of season. The very "names" of the viands, he says, were "exquisite." And in *Paradise Lost*, Eve is not only described as being skilful in paradisiacal cookery ("tempering dulcet creams"), but the angel Raphael is invited to dinner, and helped by his entertainers to a series of tid-bits and contrasted relishes; —

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Homer speaks about eating with the natural healthy appetite of a soldier; Horace, in a style between philosopher and epicure, the latter character prevailing in his round little person; Thomson, with

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poetic luxury; Boileau, with exquisite banter; Pope, with banter also, but you may see that he was fond of it. In the poems of Lady Wortley Montague is a love-song, addressed to Congreve, which is as much about eating as love, and little to the purpose of either. She talks of lovers meeting over "champagne and chicken, *at last*." That is her climax of the passion. If this song was ever sung, the words "champagne and chicken" must have sounded ridiculous. Eating can never be properly sung of, except in jest; and the jest, even then, is apt to be dull. The best part of it lies in the turn given to the music; and the best music, jesting or serious, ever bestowed on the subject is that of the old Street Cries of London, some of which are truly beautiful; though the "familiarity which breeds contempt" (with the contemptible) may have hindered them from being thought so. It is a pity they were abolished. The cries of Cherries and Primroses were, to the ear, what sunshine is to the eye: that of Hot Cross Buns might have been tolerated by the most sceptical ears; and we have heard one of Shrimps and Prawns, in winter-time, from an old itinerant vender of fish ("Shrimps as large as Prawns," was the cry), which, for the manliness and fine turn of its melody, would not have disgraced the lips of Lablache. There was not only "air" in it; — there was *blow*; — the sound of the stormy wind from the coast.

If eating-songs could have been written, as good as those announcements of eatables, we should assuredly have had them from the pens of the like musicians; but, as we have before intimated, it is easier to hail a dish in prospect, than to sing of it at any other time.

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CONFESSIONS OF A CRITIC

By NEVILLE CARDUS

In his "Autobiography" (Collins, London) Neville Cardus, for many years music critic of the Manchester Guardian (and otherwise specialist on the subject of cricket), lays forth his gifts and limitations as here quoted.

IN 1905 I knew no music except a few tunes picked up much as the butcher boy picks up his whistling repertory. The "Soldiers' Chorus" from *Faust*, tunes from *Norma*, and from *San Toy*, *The Geisha*, and Gilbert and Sullivan. The names of Mozart, Bach, Beethoven, Wagner were to me only names — so many rather forbidding nouns substantive belonging to the German language.

In 1908 on December 3rd, I stood at the back of the Free Trade Hall in Manchester and heard the first performance of the A-flat Symphony of Elgar; I was one of many who listened with excitement as the broad and long opening melody marched before us, treading its way over a slow steady bass, broad as the broad back of Hans Richter, then conductor of the Hallé Orchestra. I was by this time informed enough about music to say to myself, with nearly every musician in the audience: "What a long first subject!" and to wonder how Elgar was going to cope with it.

I state these facts free of qualms about immodesty. I am trying with detachment to render an account of myself. I cannot, I say, explain the sudden unwilling (for there is the point of it all) urge which in 1907 swept me into the seven seas of music, not once to be in danger

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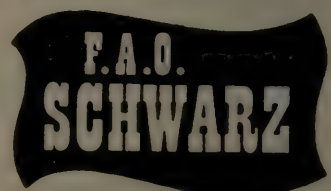
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of drowning, though overwhelmed here and there by enormous and unexpected waves. I was a swimmer by grace. My first attempt at *Tannhäuser* floored me (as Dick Swiveller would say) when I heard it given by the Carl Rosa Opera Company round about 1908. A year afterwards, my mind was playing most of the score over and over again whenever I wished, usually just after I had gone to bed at night; for I would imagine I was conducting the opera *from memory*.

I fancy I learned the language of music much as Wagner learned it. At the age of eighteen or so I took lessons in singing for a year and less. I have received no other professional instruction in music. I once copied great tracts of the piano score of *Tristan*, note by note; I wished to search out for myself the secret of Wagner's harmony. I was never a pianist. I am one of the three worst pianists in the world at the present time. The others are James Agate and somebody whose name I am not at liberty to mention — he is a very famous pianist.

The truth is I did not regard music as a subject which called for deliberate and persistent study; I took it for granted and learned it by absorbedly and unselfconsciously living in it, out of school, as it were. The language of music I learned exactly as a boy learns his everyday speech; not until I understood the vocabulary and syntax by ear and instinct did I look into the grammar, the forms and the technical rationale; by which time I was sufficiently advanced in understanding to realize that the text-book forms are so many abstractions; that no two composers use the same form alike; that the average music college curriculum has little or nothing to do with music as a matter of personal imagination; and that apart from practical and executive musicianship, it teaches only a sort of philology of sound to young people who have not yet learned the living vocabulary of music. It



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is as though prosody were to be expounded to a mind not yet acquainted with a sense of poetry.

One day I picked up a copy of Samuel Butler's Note Books and read the following: "Never try to learn anything until the not knowing it has come to be a nuisance to you for some time. . . . A boy should never be made to learn anything until it is obvious that he cannot get on without it. . . ." I have ever since acted more or less upon that wise saying. The older I grow the more it seems to me that miscellaneous education for the young is dangerous; it merely clutters up the untrained mind with information. Information can always be found in reference books.

Music, I say again, came to me by grace. A man is not boasting when he claims to have received grace. The things that we are praised for in this world, our "successes," are exactly the things for which we do not deserve credit; successes are easy, they come by grace. It is our failures that go sadly by without recognition of the effort and talent we have put into them; single-handed we hammered them out, but inspiration left us in the lurch. A few years ago, I saw Richard Strauss in an audience at the Salzburg Festival, after the curtain had fallen on the last act of his opera *Die Frau ohne Schatten*. He was applauding vigorously. I spoke to him of the work. His cheeks were still pink with pleasure and he said, "Mein Meisterwerk." I hadn't the heart to tell

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him he was deceiving himself; he had "born" the opera after terrible labour; it was perhaps a poor thing but 'twas his very own, owing little to inspiration. The truth is that it was easier for Gibbon to write *his* autobiography than for me to write mine. I think that in all my life I have made a good and thorough job of only one thing — listening to music. But I can claim no credit for it, any more than I can claim credit for my satisfactory machinery of respiration. When I get to heaven I shall produce on my behalf, in hope of salvation after all, my stock of failures and frustrations; my attempts to become a leader-writer on the *Manchester Guardian*; my attempts to sing the *Abschied* of Wotan; my attempts to understand Hegel; my attempts to spin a fast ball from the leg to the off-stump.

My luck was indeed with me through thick and thin. Had I been able to give my singing master just a shade more of satisfaction in 1910 I should certainly have gone on with my studies and in time would have taken my place as one more amongst thousands of competent, unnecessary vocalists. My voice was not unbeautiful but it was almost inaudible.

From the moment I gave up ambitions towards executive ability in music, I was free to cultivate the art of listening — which is an art



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sui generis. The executant cannot hope often to listen to music and hear it in the absolute — as an aesthetic Thing in itself. The player in him, the performer, whether conductor, fiddler, pianist, or singer, will interfere with the processes of reception. The violinist will attend to the violin as much as he attends to the Brahms concerto; the pianist will hear more of Horowitz than Chopin; the orchestral player, if orchestral players listen to music at all, will give most of his mind to his particular instrument or group. Everybody knows how hopeless it is to get an aesthetic judgment from an instrumentalist or vocalist. Try as he will to prevent it, the technical equation will creep in. And of course the creative artist is in even a worse case; in so far as he is possessed by a personal and original daemon is he unable to live for a moment with another and different and most times alien daemon. I have listened to my music without a single technical or pedagogic axe to grind; I have never been prejudiced, as nearly all executants are, for or against a composition because of some bias, conscious or subconscious, the result of discomfort suffered by technical set-backs or frustrations. I have known pianists, for instance, who think they dislike Brahms; but analysis and cross-examination have nailed them down to the fact that they have found Brahms ungrateful to the fingers.

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Pure listening involves a special training of a special faculty. I am not referring to ear-tests, appreciation classes and all that stuff. It is a matter of an imaginative and non-egotistical reception of music. But I hope to develop this idea later during my book — which is running ahead; not that I have wished at any time to tighten the rein. During the course of an autobiography it is as well now and then to hint at the shapes and significances of things to come. Upon this important point of listening to music as an art and study in itself, I wish at the moment only to emphasize that luck was again on my side. For the critic of music should be the most enlightened and unprejudiced listener; it is his job, his full-time job, to hear and to receive music with a highly sensitized mind, governed by psychological and aesthetic insight. He is an artist with experiences in music his material. The art of the enlightened listener became my main musical study from the day my singing teacher turned me down. It took me nearly twenty years to learn to listen to music so absorbedly and with so much enlightenment that people began to pay me — actually pay me! — to go to concerts, to hear Toscanini, to go to Vienna and Salzburg, and to live the life I wanted most of all.



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By ANTON BRUCKNER

Born in Ansfeld, Upper Austria, September 4, 1824; died in Vienna, October 11, 1896

Bruckner composed his Quintet for two violins, two violas, and 'cello in 1879 (the Adagio was composed in March). It was first performed from the manuscript at a private concert of the *Akademische Wagner-Verein*, by the Winkler Quartet, in Vienna, November 17, 1881. It was published in 1884, and the Hellmesberger Quartet performed it in Vienna, January 8, 1885. The dedication is to the Herzog Emanuel of Bavaria.

UNLIKE Beethoven or Brahms, who wrote chamber music before they were ready to venture upon the larger form of the symphony, Bruckner was fifty-four and at work upon his Sixth Symphony when, in 1879, he tried his hand at a chamber work for the only time in his life. Joseph Hellmesberger (the elder) had long been after him for such a piece. His greatest admirers find symphonic thinking in the Quintet, and it is with no great conviction that they have tried to describe it as a successor to Beethoven's last quartets. Rudolf Louis in his book on Bruckner has written about this music: "Its relation to a symphony



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Born at Tikhvin, in the government of Novgorod, March 18, 1844; died at
St. Petersburg, June 21, 1908

"The Fairy Tale of Tsar Saltan, his Son the Renowned and Mighty Paladin, the Prince Guidon Saltanovich, and the Beautiful Tsarevna Lebed" (Swan), an opera in four acts, was begun in 1899 and completed January 31, 1900. The opera was produced at a private performance in Moscow in 1900. A suite of "musical pictures" was performed at St. Petersburg at a concert of the Imperial Russian Musical Society shortly afterwards. The first movement and finale of the suite were performed by the Boston Symphony Orchestra, April 20, 1923. The "Flight of the Bumble Bee," a scherzo from the second act which was not published with the suite, was performed at these concerts October 24, 1924. The full suite with the "Flight of the Bumble Bee" included was performed December 22, 1932, and again on February 19, 1936, in commemoration of the centenary of Pushkin's death (February 10, 1836).

The suite is scored for two flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, two bassoons and double bassoon, four horns, three trumpets, three trombones and bass tuba, timpani, side drum, bass drum, cymbals, triangle, small bells, xylophone, celesta, harp and strings. Each movement quotes lines from Pushkin's poem, and is opened with a trumpet fanfare.

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PUSHKIN turned with increasing interest in the course of his brief career to simple folk fairy tales as poetic subjects. "In them," according to the new biography of the poet by Ernest J. Simmons, "he is entirely the creator. The story ["Tsar Saltan"] is borrowed, as Shakespeare might borrow the plot of a play, but the finished product becomes an original work of beauty. Pushkin had learned to move easily and surely in this world of complete fantasy. The artlessness of the folk is never subordinated to the sophisticated rules of art. Meaning, or understanding, or logic, is not allowed to obtrude upon the natural laws of folk tale narration. The story moves on, as it were, by its own volition. And Pushkin's recognition of this inherent artlessness and his complete acceptance of it serve to make these folk tales his most perfect creations."

Rimsky-Korsakov was fascinated by Pushkin's verses in the folk tale style. The fantastic prologue to Pushkin's *Ruslan and Ludmilla* became the subject of his early "Fairy Tales," and in the latter part of his career Vladimir Bielsky expanded both the "Tsar Saltan" and "The Golden Cock" to the proportions of a libretto for Rimsky-Korsakov's purposes in composing an opera on each of the two fairy tales.



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Rimsky-Korsakov composed "Tsar Saltan" with enthusiasm. He tells us: "In the spring [1899], V. I. Bielsky began to write his splendid libretto, making use of Pushkin as much as was possible, and artistically, as well as skillfully, imitating his style. He would hand me the scenes, one by one, as they were finished and I set to work on the opera. . . . The libretto came to me piecemeal continuously from Bielsky." The composer goes on to explain that in his vocal writing he carefully adapted to musical form the characteristic reiterated dialogue of the two wicked sisters, and the queen Barbarika, the symmetry investing the piece with an intentionally fairy tale character. Instrumentally speaking, he made a fairly elaborate use of the system of leit-motives in this opera. He also explains how "out of the rather longish orchestral preludes to Acts I, II, and IV, I resolved to put together a suite under the title 'Little Pictures to the Fairy Tale of Tsar Saltan.' "

The story tells of the handsome and fabulous Tsar Saltan who, going about his kingdom incognito, overhears three sisters discussing what each would do for the Tsar were she to be his bride. The first would bake him fine bread, the second would weave him fine linen, the third and youngest would bear him a beautiful heir to the throne. The Tsar at once chose the youngest, but made the mistake of allowing the envious and disappointed sisters to dwell in his palace. The Tsaritsa bore him a beautiful son during his absence at the wars, but the two sisters, together with the plotting Barbarika, sent the king a false message to the effect that the heir was indeed no human child, but a monstrous creature in whom nature had no match. The Tsar refused to believe this message, and sent word that he was returning to see for himself, but again the plotters changed his message to a sentence that the mother and child should be inclosed in a barrel and cast upon the sea. For days the two were at the mercy of the waves, until the cask was stranded upon a strange shore, the island of Buyan. The boy grew daily in beauty and strength, and came to be called Prince Gvidon. He saved the life of a swan, which, in gratitude, by its magic powers, endowed the island with three wonders. The first was a squirrel which whistled folk songs while nibbling nuts with golden shells, and extracting kernels of pure emerald. The second was a tempestuous sea which flooded the shore, bearing on its tide thirty-three warriors fully armed. The third was a princess as brilliant as the sun, whose tresses were illumined with moonbeams, and upon whose forehead burned a star. The Prince Gvidon, longing for his father, the Tsar, and wishing to entice him to the island, was transformed by the swan's power into a bumble-bee, and made his way to the Tsar's domain. When his mother's rivals, the baker, the weaver, and the Queen tried to distract the Tsar's attention by tales of these wonders elsewhere, the transformed prince flew into the face of the teller and spoiled their story. When the Queen attempted to describe the wondrous princess, Gvidon, as a bumble-bee, flew angrily at her.

The Tsar at length sailed to the island of Buyan, and greeted his fair son and the princess, his bride, who was no other than the swan in transformed shape.

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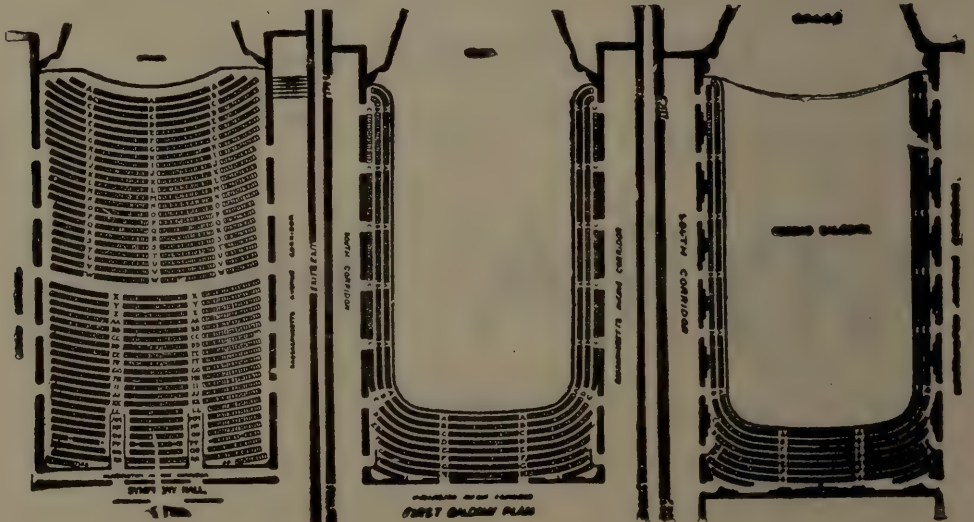
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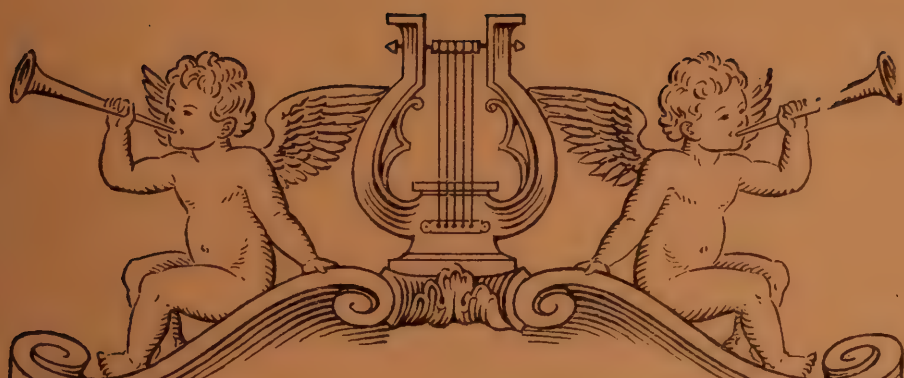
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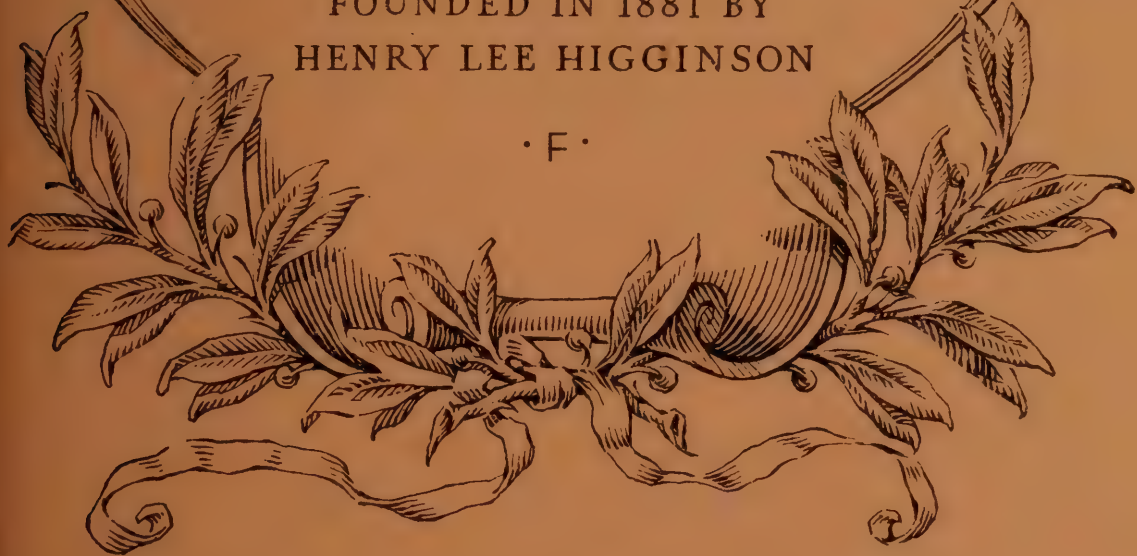
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SIXTY-EIGHTH SEASON, 1948-1949

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

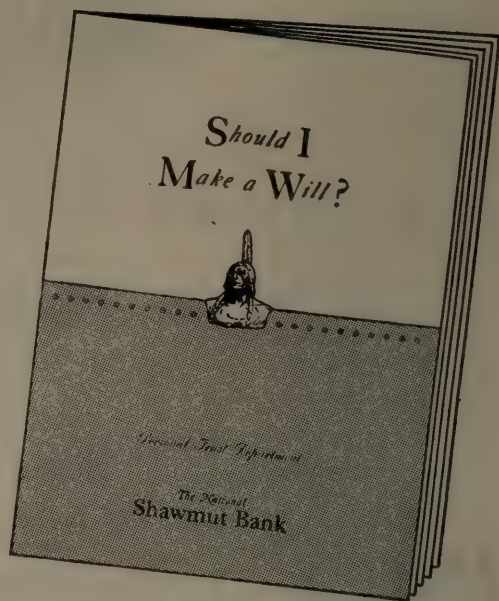
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• • •

ANNIVERSARY ALBUM OF DOUBLE BASS RECORDS

An album of double bass recordings by Serge Koussevitzky is about to be issued. The recordings were made for RCA Victor in 1929 when Dr. Koussevitzky played for the last time the instrument by which he first won fame. The collection consists of the Andante from Koussevitzky's own Double Bass Concerto, his *Chanson Triste* and *Valse Miniature*, a Largo by Eccles and a Wiegenslied by Laska. A few copies of the Eccles number and the *Chanson Triste* were circulated twenty years ago, but the other recordings are to be released for the first time. Since the early days of electrical recording improvements in low frequency range through re-recording, fidelity by the use of Vinylite, and mechanical performance are such that Dr. Koussevitzky has been able to give his unqualified approval to the new pressings.

They will make possible a wide acquaintance with the beauties of an instrument otherwise virtually unknown in its solo possibilities, as played by an unexampled virtuoso of the double bass. The albums will be sold as souvenirs of the Twenty-fifth Anniversary season of Serge Koussevitzky as conductor of the Boston Symphony Orchestra. The proceeds will benefit the Koussevitzky Twenty-fifth Anniversary Fund of the Orchestra.

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The Anniversary Albums are now on sale at the Box Office. The price is ten dollars.

At the age of seventeen, Serge Koussevitzky left the small town in Russia where he was born and presented himself at the school of the Moscow Philharmonic Society. By his own insistence (he had no money), he was admitted as a student of the double bass, the school orchestra being deficient in that section. Studying under Rambousek, he acquired an incredible mastery of the cumbersome instrument in an incredibly short period. Soon he was able to earn a living by playing in orchestras, and after six years he was already attracting attention as a soloist of the double bass. His instrument commanded a considerable part of the range of the violoncello and he played with the ease and subtlety of a 'cellist, despite the awkwardness of the double bass bow which is grasped fist-wise. But his instrument gave an especial color of its own to these tones and could likewise descend into richer depths with equal subtlety. While making recital tours he attracted the attention of Arthur Nikisch and played under that conductor as soloist with the Leipzig Gewandhaus Orchestra to the astonishment of the audiences which had never heard anything of the sort. It was in 1908 that he first took up the conductor's baton, but for years to come he did not neglect his bass.

In the midst of his second season as the Boston Symphony conductor (February 1926) he received an honorary degree from Brown University and responded by playing the double bass for the first time in this country. He gave his first public recital in Symphony Hall October 4, 1927, and another in Carnegie Hall in the ensuing season. He was described, not as the best living virtuoso of the double bass, but as the only one within memory who had developed the instrument into the highest realm of individual musicianship.

After 1929 Koussevitzky's arduous duties as conductor of the Boston Or-

chestra compelled him regretfully to lay aside the bass which to be played to his own satisfaction exacted many hours of constant practice. Koussevitzky as a master artist of the double bass became from that moment a legend. At that time, however, he made several recordings for the Victor Company, and these alone preserve what may now almost be called a lost art.

• • •
AMERICAN TALLY

By **ARTHUR V. BERGER**

New York Herald-Tribune,
January 16, 1949

The Boston Symphony Orchestra's program-books for its recent American Festival in Boston gave a chronology of the American works it has played in Serge Koussevitzky's regime, which is to end with his current and twenty-fifth season. Repeats or revivals are not recorded. No less than 188 items and sixty-five composers are listed. Breaking down the table, one finds that the most favored composers have had a very close race, since one work consistently separates the top five from one another. Yet, the order tallies remarkably with our unaided impression of the principles that have always guided Dr. Koussevitzky's choice. It would be surprising indeed if Copland were not first, with a score of twelve, since a very close association has maintained between him and the conductor from the start. Next we observe the outcome of an inevitable tie between the orchestra and another cultural monument of the Boston area, Harvard University, represented by Hill (11) and Piston (10). Allegiances to other Americans and to fellow Russian-born musicians are reflected in the next few figures: Bloch (9), Berezowsky (8) and Dukelsky and Harris (7 each).



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BEETHOVEN.....Overture to "Leonore" No. 2, *Op. 72*

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- I. Adagio; Allegro vivace
- II. Adagio
- III. Allegro vivace
- IV. Allegro, ma non troppo

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STRAVINSKY.....Chant du Rossignol, Symphonic Poem

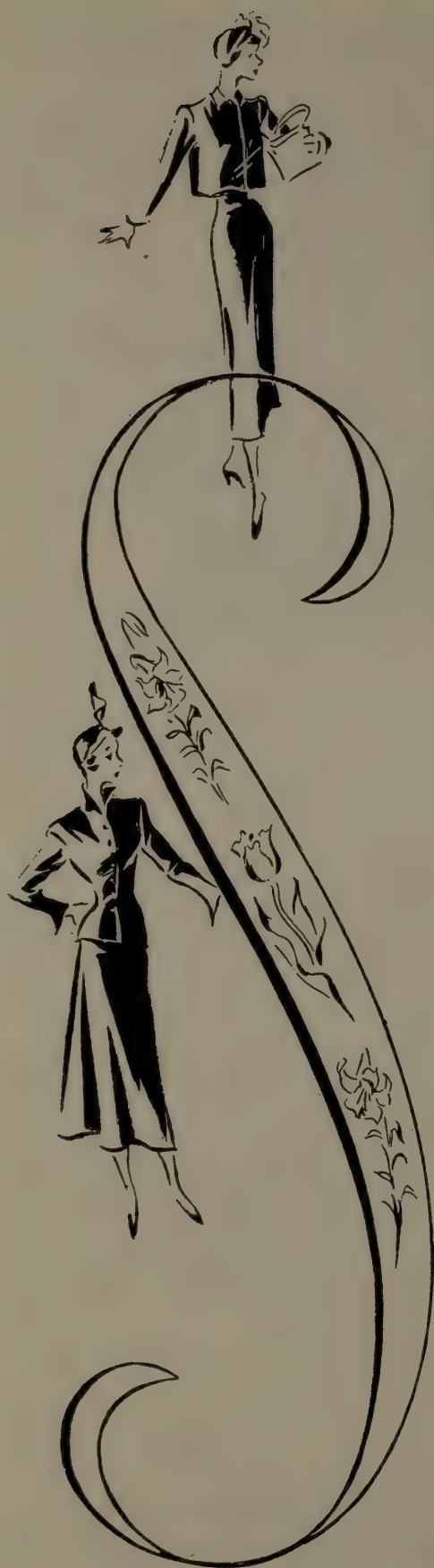
DEBUSSY....."Ibéria" ("Images" for Orchestra, No. 2)

- I. Par les rues et par les chemins (In the streets and byways)
 - II. } Les parfums de la nuit (The fragrance of the night)
 - III. } Le matin d'un jour de fête (The morning of a festival day)
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OVERTURE TO "LEONORE" NO. 2, *Op. 72*

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The overture is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

WITHIN a few weeks of his death, Beethoven extracted from his confusion of papers the manuscript score of his opera *Fidelio* and presented it to Schindler with the words: "Of all my children, this is the one that cost me the worst birth-pangs, the one that brought me the most sorrow; and for that reason it is the one most dear to me." The composer spoke truly. Through about ten years of his life, from 1803 or 1804, when he made the first sketches, until 1814 when he made the second complete revision for Vienna, he struggled intermittently with his only opera, worked out its every detail with intensive application. They were the years of the mightiest products of his genius. Between the *Fidelio* sketches are the workings out of the Fourth through the Eighth symphonies, the *Coriolanus* Overture and *Egmont* music, the Fourth and Fifth piano concertos, the Violin Concerto, the Razoumovsky Quartets. Into no one of these did he put more effort and painstaking care than he expended upon each portion of the opera, constructing its scene by

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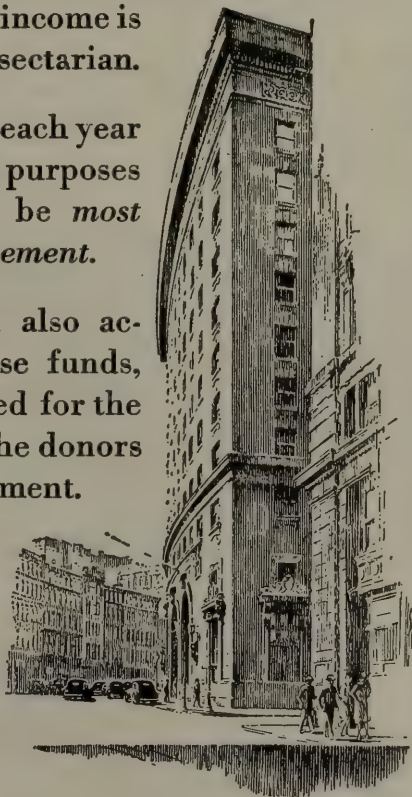
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scene in the order of the score, filling entire books with sketches. He was struggling first of all, of course, with his own inexperience of the theatre, the necessity of curbing his symphonic instincts and meeting the demands of that dramatic narrative which singers and "action" require.

The record of Beethoven's revisions is largely the modification of his first conception to the ways and practicabilities of the stage. The record of the four complete overtures which he wrote for the opera show a very similar tendency. For the first production of *Fidelio* in Vienna, November 20, 1805, Beethoven wrote the superb overture which later came to be known as *Leonore* No. 2.* When he rewrote the opera for its second production in the year following, he was urged to modify the overture, which had proved too difficult in parts for the wood wind players of the theatre orchestra. Beethoven did indeed rewrite the overture but, absorbed in his subject, he seems to have forgotten to make it simpler, either to

* Beethoven greatly preferred the title "Leonore," which was the title of the French text of Bouilly ("*Léonore, ou l'Amour Conjugal*") from which Joseph Sonnleithner had written the German libretto for Beethoven as "*Fidelio, oder die eheliche Liebe.*" "Leonore" was considered ill-advised in that Paër had produced a piece of the same name (pirated, as was Sonnleithner's text, from Bouilly), in Dresden, even while Beethoven was in full process of composition. He tried more than once in vain to have the title "Leonore" restored.



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play or to understand. He retained its essential matter, but gave it different stress, a greater and more rounded symphonic development. The result was the so-called *Leonore* No. 3. When again the opera was thoroughly changed for the Vienna production of 1814, Beethoven realized that his fully developed overture was quite out of place at the head of his opera, and he accordingly wrote a typical theatre overture, soon permanently known as the *Fidelio* overture, since it was publicly accepted and became one with the opera. There remains to be accounted for the so-called Overture to *Leonore* No. 1. This was discovered and performed the year after Beethoven's death, and it was immediately assumed that it was an early attempt, rejected by Beethoven in favor of the one used at the initial performance. Erich Prieger accepted this belief, based upon his own researches in restoring the different versions of the opera, and upon the assertion of Schindler that Beethoven tried over an overture at Prince Lichnowsky's house in 1805, and put it aside as "too simple." However, Seyfried put forth the upsetting theory that this posthumous overture was the one which Beethoven wrote for an intended performance at Prague in 1808, a performance which never took place. Nottebohm, studying the sketches, agreed with him, and the judicious Thayer, supporting them, created an authoritative front which prevailed for a long time. This of course would place the



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debated overture as the third in order, a point of view highly embarrassing to those who had set forth the evolution of the three overtures from the simpler "No. 1." Of more recent writers, Paul Bekker (1912) is inclined to believe that the "No. 1" is after all the early work it was originally supposed to be, and Romain Rolland (1928) takes the same stand, citing as additional authority Josef Braunstein's "excellent work, *Beethoven's Leonore-Ouvertüren, eine historisch-stilkritische Untersuchung* (1927), which enables us at last to correct the errors in which, following Seyfried and Nottebohm, criticism had become entangled." This is a convenient theory, supported by the evidence of the music itself, and dispelling the rather lame arguments that Beethoven could have shortly followed his magnificent "No. 3" with such a compromise, whether for the limitations of the Prague theatre orchestra, or for any other reason. The *Fidelio* Overture which he wrote in 1814 had no tragic pretensions. It was a serviceable theatre overture, preparing the hearer for the opening scene of Marcellina with her ironing, and her *Singspiel* suitor.

The Overture to *Leonore* No. 3 retains all of the essentials of its predecessor, *Leonore* No. 2.* There is the introduction, grave and

* A variant upon the "No. 2" Overture, with alterations apparently in Beethoven's own hand, was discovered in 1926, in the files of Breitkopf and Hartel at Leipzig.

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songful, based upon the air of Florestan: "*In des Lebens Frühlingstagen*," in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (allegro) in both cases, rises from a whispering pianissimo to a full proclamation. This section of working out, or dramatic struggle, attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the governor, whereby the unjustly imprisoned Florestan will be saved from death). In the "No. 2," the coda of jubilation, introduced by the famous string scales of gathering tension for the outburst, follows almost immediately the trumpet calls of deliverance — surely the inevitable dramatic logic, even though it went directly against the formal convention which required a reprise at this point. Beethoven, more closely occupied in the "No. 2" with the events of the opera itself, omitted the reprise, following the trumpet fanfare with a soft intonation of Florestan's air, a sort of hymn of thanksgiving, as if the joy of the freed prisoner must be hushed and holy in its first moments. The melody is suspended on its final cadence,

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and the last three unresolved notes, hovering mysteriously, become the motto of the famous string passage in which the emotion is released.

Beethoven sacrificed this direct transition in the "No. 3" Overture. He evidently felt the need of a symphonic rounding out, and accordingly inserted a full reprise,* delaying the entrance of the coda of jubilation which dramatic sequence would demand closely to follow the trumpet fanfare. But the subject had developed in Beethoven's imagination to a new and electrifying potency. The fanfare, simplified and more effectively introduced, is now softly answered by the joyful theme of Florestan and Leonore used at that point in the opera (and not used in "No. 2"). The composer, with that ability to sustain a mood which is beyond analysis, keeps the feeling of suspense, of mounting joy which allows the listener no "let down" before the triumphant climax of the coda. The air of Florestan is worked in at the end of the reprise, but in tempo, as the music moves without interruption to its greatly expanded and now overwhelming coda. The "third *Leonore* Overture" shows in general a symphonic "tightening" and an added forcefulness. The introduction eliminates a few measures, the development many measures, in which music of the greatest beauty is discarded. Beethoven, having thus shortened his development, evens the total length by adding the reprise and enlarging the coda.

* Wagner reproached Beethoven for not omitting the conventional but undramatic reprise in his Overture to *Leonore* No. 3 ("*Ueber Franz Liszts symphonische Dichtungen*," 1857).

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Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

This symphony was completed in 1806 and dedicated to the Count Franz von Oppersdorf. The first performance was in March, 1801, at the house of Prince Lobkowitz in Vienna. It is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

IT has been noted that in all of his even-numbered symphonies, Beethoven was content to seek softer beauties, reserving his defiances, his true depths of passion for the alternate ones. There may well have been something in his nature which required this alternation, a trait perhaps also accountable for the thematic alternation of virility and gentleness, of the "masculine" and the "feminine" in his scores of this period. For the years 1804-1806 were the years of the colossus first finding his full symphonic strength, and glorying in it, and at the same time the years of the romantic lover, capable of being entirely subdued and subjugated by feminine charm. They were the years which produced the "Eroica" and C minor symphonies, and the "Appassionata" Sonata on the one hand; on the other, the Fourth Symphony and the Fourth Piano Concerto, not to mention "Fidelio" and the three Razumowsky Quartets. It may have been some inner law of artistic equilibrium which induced Beethoven, after drafting two movements for his C minor Symphony in 1805, to set them aside, and devote himself, in 1806, to the gentler contours of the Symphony in B-flat, which, completed in that year, thus became the fourth in number.

Robert Schumann compared this Symphony to a "Greek maiden between two Norse giants." The Fourth, overshadowed by the more imposing stature of the "Eroica" and the Fifth, has not lacked champions. "The character of this score," wrote Berlioz, "is generally lively, nimble, joyous, or of a heavenly sweetness." Thayer, who bestowed his adjectives guardedly, singled out the "placid and serene Fourth Symphony — the most perfect in form of them all"; and Sir George Grove, a more demonstrative enthusiast, found in it something "extraordinarily *entraînant* — a more consistent and attractive whole cannot be. . . . The movements fit in their places like the limbs and features of a lovely statue; and, full of fire and invention as they are, all is subordinated to conciseness, grace, and beauty."

The composer has left to posterity little of the evidence usually found in his sketchbooks of the time and course of composition. He has simply (but incontrovertibly) fixed the year, inscribing at the top

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of his manuscript score: "*Sinfonia 4ta 1806 — L. v. Bthvn.*" This date has been enough to enkindle the imagination of more than one writer.

It was probably early in May of 1801 that Beethoven took a post chaise from Vienna to visit his friends the Brunswicks at their ancestral estate in Martonvásár, Hungary. There he found Count Franz von Brunswick, and the Count's sisters Therese and Josephine (then a widow of twenty-six), and the younger Karoline. Therese and Josephine ("Tesi" and "Pepi") seem to have had the composer's more interested attention. Therese, who always held his warm regard, was once championed as the "immortal beloved," and it was even supposed that she and Beethoven became engaged in this summer and that the Adagio of the Fourth Symphony was his musical declaration. Unfortunately for the romancers, the book by Mariam Tenger* upon which they had reached their conclusions, has been quite discredited. The diaries of Therese, since examined, clearly show that she held Beethoven in high and friendly esteem — nothing more. Pepi, on the other hand, is mentioned by Therese as being interested in Beethoven to the danger point. This summer infatuation may have had a single lasting effect — the agreeable one of stimulating music. Romain Rolland, who made more of the affair with Therese von Brunswick than

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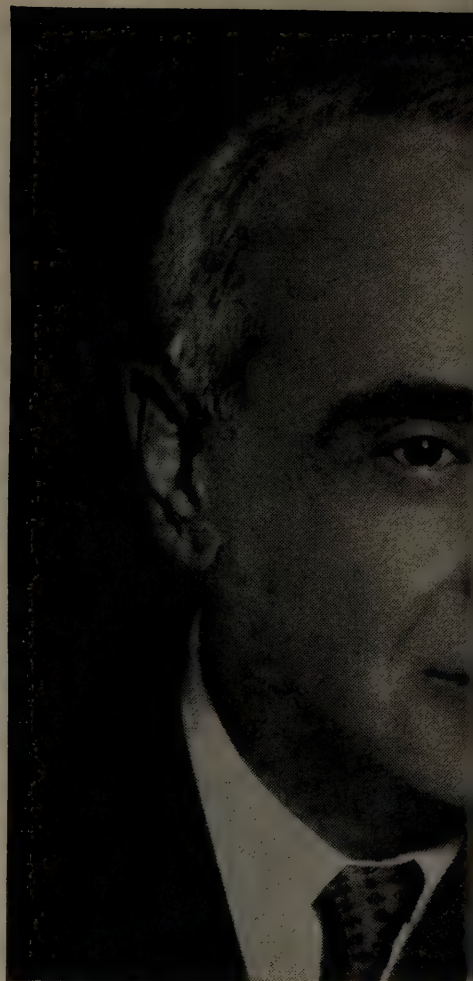
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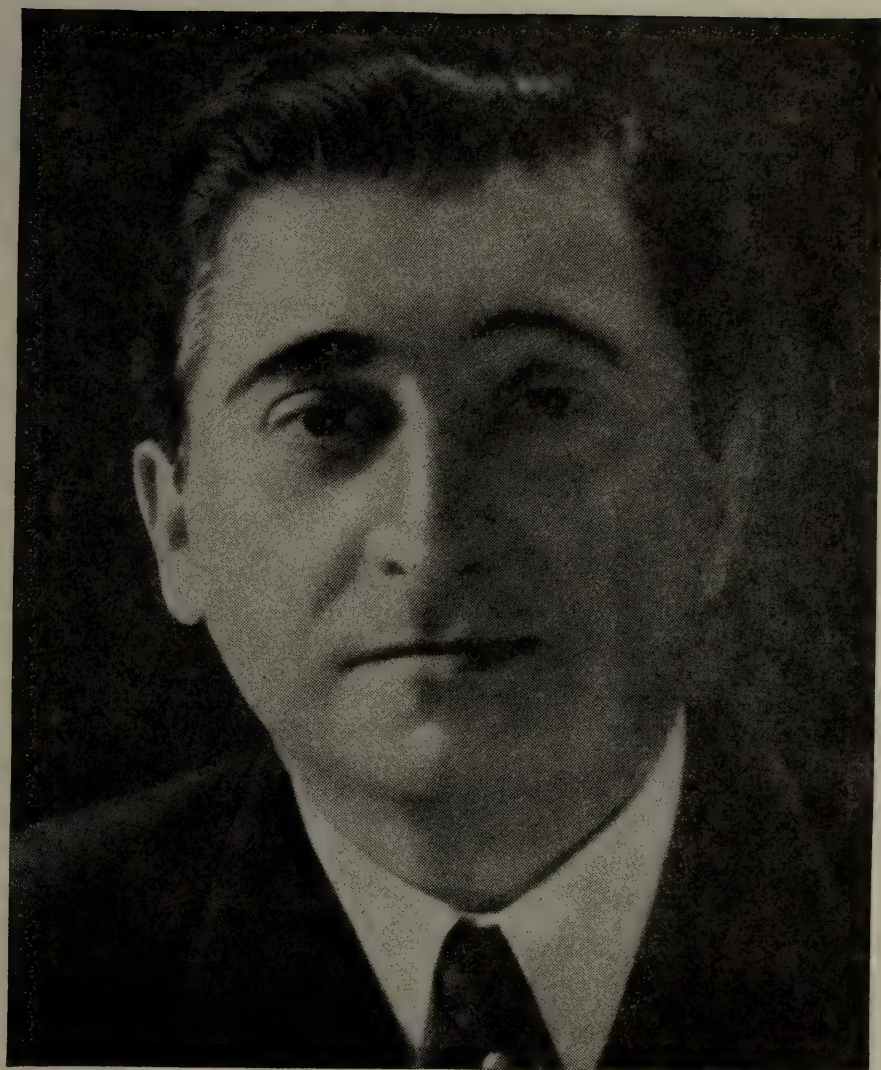
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these subsequent discoveries justify, yet came to the still plausible conclusion that the Fourth Symphony was the direct outcome of Beethoven's stay at Martonvásár, "a pure, fragrant flower which treasures up the perfume of these days, the calmest in all his life."

The felicity of Martonvásár seems to have found its reflection in the Symphony. The gusty lover was in abeyance for the time being. Beethoven dominated the affections of all, but not in a way to ruffle the blessed succession of summer days and nights in the Hungarian manor, secluded in its immense acres where a row of lindens was singled out and one chosen as sacred to each of the little circle, Beethoven included.



The long opening Adagio has none of the broad chords or flourishes of the classical introduction; it is no meandering fantasia but a reverie, precisely conceived, musing upon its own placid theme in a sombre minor which is soon to be banished. Incisive staccato chords establish at once the brightness of B-flat major and the beat of the *allegro vivace*. The subject matter of this movement is as abundant as that of the first movement of the *Eroica*, the exposition extending through 154 bars, unfolding one new thought after another in simple and inevitable continuity. The main theme, with its staccato notes, is taken up by the whole orchestra and then given humorously (and differently) to the bassoon over whispered trills from the violins. It generates excitement in the violins and breaks with energetic syncopated chords which bring in the dominant key, and from the flute the graceful and lilting second subject, which suggests a crescendo in short chords and a new theme in canonic dialogue between the clarinet and bassoon. Another syncopated subject ends the section. The development plays lightly with fragments of the principal theme, and the little rhythmic figure which introduced it. The theme is combined with the second theme proper. There is a full recapitulation, more brilliantly written.

The *Adagio* devolves upon a theme first heard from the strings and then from the full choirs in a soft *cantabile*. The accompanying rhythmic figure pervades the movement with its delicate accentuation, appearing by turn in each part of the orchestra, now and then



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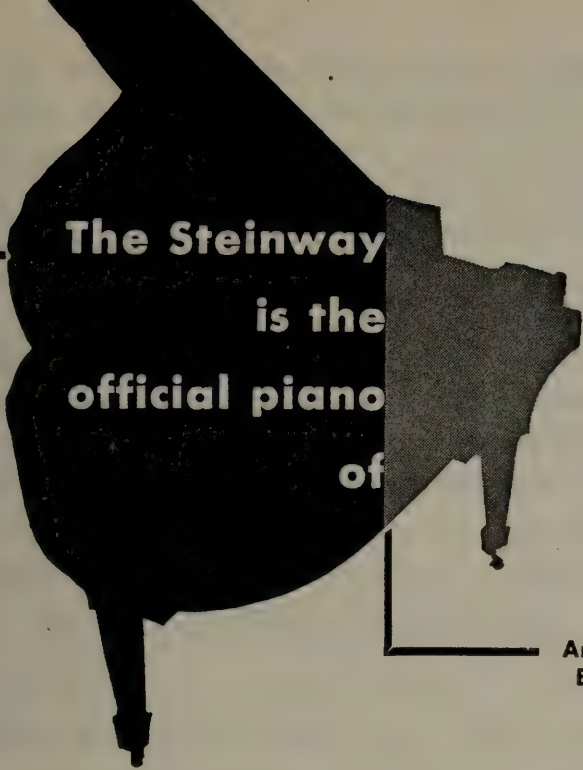
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in all parts at once, and at the last quite alone in the timpani. This until then merely reinforcing instrument is now used with special coloring. The movement takes its even, dreaming course with not a moment of full sonority. It sings constantly in every part. Even the ornamental passages of traditional slow movement development are no longer decoration, but dainty melodic tracery. No other slow movement of Beethoven is just like this one. What Wagner wrote of Beethoven in general can be applied to this *Adagio* in a special sense: "The power of the musician cannot be grasped otherwise than through the idea of magic. Assuredly while listening we fall into an enchanted state. In all parts and details which to sober senses are like a complex of technical means cunningly contrived to fulfill a form, we now perceive a ghostlike animation . . . a pulsation of undulating joy, lamentation and ecstasy, all of which seem to spring from the depths of our own nature. . . . Every technical detail . . . is raised to the highest significance of spontaneous effusion. There is no accessory here, no framing of a melody; every part in the accompaniment, each rhythmical note, indeed each rest, everything becomes melody."

The third movement is characterized by alternate phrases between wood winds and strings. The Trio, which in interest dominates the Scherzo section, makes a second return before the close, the first

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symphonic instance of what was to be a favorite device. The finale, which is marked *allegro ma non troppo*, takes an easily fluent pace, as is fitting in a symphony not pointed by high brilliance. Its delightful twists and turns have an adroitness setting a new precedent in final movements.

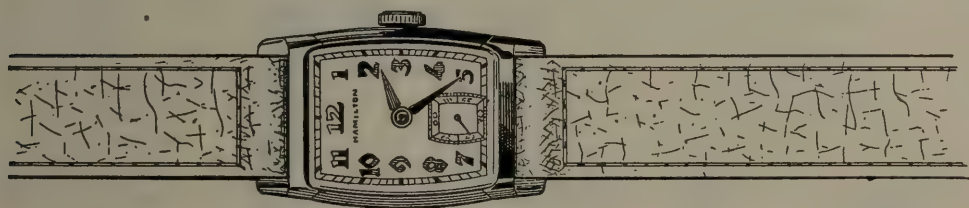
The Fourth Symphony, inscribed to "*Mons' le Comte d'Oppersdorf*," bears an example of a convenient and mercenary dedication, while its maker had no doubt ways of conveying intimate and personal compliments to the one who may have inspired it. A way, in short, where love was not outbidden by patronage. In the summer of 1806, the principal

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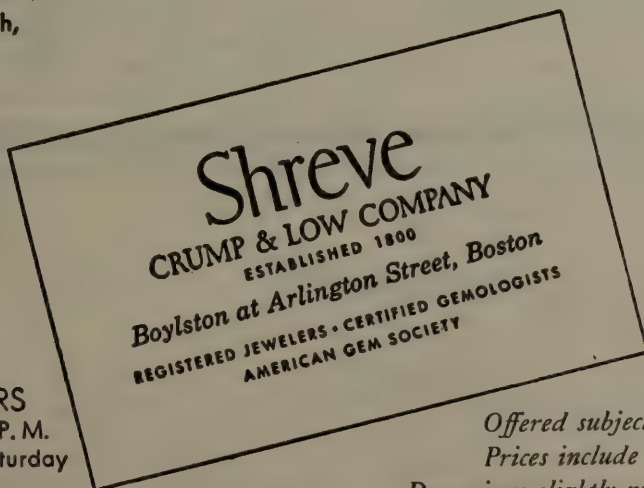
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works in course of composition were the Fourth and Fifth symphonies, and to these the "Pastorale" was to be added in 1808. The Fifth and Sixth Symphonies were each dedicated jointly to Prince von Lobkowitz and the Count von Razumowsky, probably in fulfillment of an obligation which honor required. Meanwhile, Beethoven had promised a symphony to a nobleman whom he had met while in Silesia in 1806. Prince Lichnowsky at Castle Grätz had taken him to call upon Count Franz von Oppersdorf, who had a castle of his own in the neighboring town of Grossglogau. The Count favored music and boasted an excellent orchestra of his own; he had Beethoven's Second Symphony performed in the composer's presence. In June of the following year, he ordered a symphony from him and sent an advance of five hundred florins. Beethoven intended to send the Fifth Symphony, but held him off, writing as late as March, 1808, that "*your symphony* has long been ready and I will send it to you by the next post." He mentioned particularly the *Finale* with "3 trombones and flautino," whereby he was to expect "more noise than 6 kettledrums, and, indeed, better noise." But on November 1 he wrote, "You will view me in a false light, but necessity compelled me to sell the symphony which was written for

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you, and also another to some one else." The Count, who had expected a six months' right of performance, received nothing more than the dedication of the substituted Fourth Symphony, which had been both performed (by Prince Lobkowitz) and sold for publication. There were no further negotiations between Beethoven and Count Oppersdorf.

Edouard Herriot, in his excellent book "The Life and Times of Beethoven," looks for Therese in the symphony, and feels "justified in claiming that the serene adagio in E-flat major with the theme that the violins entrust to the clarinet and the flute was inspired by Thérèse. Perhaps in this song of love can be found the secret origin of the work, the passion and tenderness of the *Allegro*, particularly rich in invention, having no purpose other than to conduct us to it. Observe again the use of the timpani, the rolling with which they accompany the strings, and cadence the theme of the *Adagio*. But these details disappear in the impulse that sweeps the work on. Never has a favored woman received a more sumptuous offering; in the symphonic outpouring of Beethoven there is no poem more reflective, more intimate than this. One feels that it was created at the edge of the woods on the shores of the lake at Martonvásár, in that Hungarian

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landscape enchanted by music and veiled in melancholy. In spite of the absence of words, how much warmer and more colorful is this inspiration than that which gave birth to 'Fidelio'! No hesitation, or, as the painter styles it, repenting (*pas de repentir*); the themes enter with decision. The minuet presents itself in the manner of a survival of the old *régime*. Old customs were carried on in the Brunswick castle out of respect for Lord Anton; the styles of the frilled shirt and of the three-cornered hat were retained, and in the park echoes resounded like those which, in the Trio, are expressed by the united voices of the horn and the bassoon. And, from the sparkling beginning of the *Finale*, gaiety beams like the sudden rays of the sun; better, the power, the will to live, a continuous and impassioned animation unbridle the orchestra for a last outburst of enthusiasm."

The Fourth Symphony, in the opinion of Donald Francis Tovey,* "is perhaps the work in which Beethoven first fully reveals his mastery of movement. He had already shown his command of a vastly wider range of musical possibilities than that of Mozart or Haydn. And he had shown no lack of ease and power in the handling of his new resources. But now he shows that these resources can be handled in such a way that Mozart's own freedom of movement reappears as one of the

* From "Essays in Musical Analysis," Oxford University Press.

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most striking qualities of the whole. The sky-dome vastness of the dark introduction is evident at the outset; but it is first fully understood in the daylight of the opening of the *Allegro*. The new quick tempo asserts itself with the muscular strength of real bodily movement. The 'spin' of the whole, tremendous as it is, depends entirely on the variety, the contrasts, and the order of themes and sequences, varying in length from odd fractions of bars to the 32-bar (and even longer) processes in the Development. The Second Subject begins with a conversation between the bassoon, the oboe, and the flute. The Development keeps up the 'spin' by moving on lines far broader than any yet indicated by the Exposition. The delightful *cantabile* added as a counterpoint to the entries (in various keys) of the main theme, is one of the salient features; and nearly half the whole Development is occupied by the wonderful hovering on the threshold of the remote key of B-natural major in order to return therefrom to the tonic B-flat by means resembling, but more subtly and on a higher plane, the return in the first movement of the Waldstein Sonata (written about a year earlier). The Recapitulation is quite normal, and the Coda is no longer than one of Mozart's usual final expansions.

"The slow movement is a full-sized Rondo, a form which is extremely spacious when worked out in a slow tempo. The main theme returns in a florid variation; and the middle episode, which follows, is one of the most imaginative passages anywhere in Beethoven. From

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its mysterious end arises the return of the main theme in its varied form, this time in the flute; whereupon follows a regular Recapitulation, including the transition and the Second-Subject. The Coda consists of a final allusion to the main theme, dispersing itself mysteriously over the orchestra, till the drums make an end by recalling the opening stroke of genius.

"For the Scherzo no citations are needed: the double repetition of Scherzo and Trio makes everything as clear as any dance, in spite of the numerous rhythmic whims. The final repetition of the Scherzo is abridged (in other cases Beethoven prefers to make full repetition aggressively the point of the joke). Never have five notes contained more meaning than the Coda in which the two horns blow the whole movement away.

"The Finale represents Beethoven's full maturity in that subtlest of ways, his discovery of the true inwardness of Mozart and Haydn; a discovery inaccessible to him whenever, as in a few early works (notably the Septet), he seemed or tried to imitate them, but possible as soon as he obtained full freedom in handling his own resources. Everything is present in this unsurpassably adroit and playful Finale; and it is all pure Beethoven, even when, by drawling out its opening theme into quavers with pauses, it borrows an old joke of Haydn's, the excellence of which lies in its badness. Lamb would have understood it — in spite of the Essay on Ears. To do justness to the boldness and power that underlies all the grace and humour of this Finale, it would be necessary to go into details. It is a study for a lifetime; but, once begun, it is in many ways more directly useful to the artist than the study of things the power of which is allowed to appear on the surface. Those who think the Finale of the Fourth Symphony 'too slight' will never get nearer than Spohr (if as near) towards a right understanding of the Fifth, however they may admire it."

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CHANT DU ROSSIGNOL, SYMPHONIC POEM

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

The symphonic poem is the ballet of the same title in concert form which Stravinsky wrote in 1920 as a revision of the *conte lyrique*, *Le Rossignol*. Begun in 1909 and completed in 1914, the opera was based on the story of Hans Christian Andersen, with a libretto by Stravinsky and Mitousov. It was produced at the Paris *Opéra* in May, 1914, by Diaghilev, with stage settings by M. Benois. The ballet was produced by the Ballet Russe at the Paris *Opéra*, February 2, 1920, when Karsavina took the part of the natural nightingale; the scenery was by Matisse, the choreography by Massine.

The ballet in its concert form was introduced in Paris by Serge Koussevitzky October 26, 1922, and in the United States by Leopold Stokowski, October 19, 1923. It was performed at the concerts of the Boston Symphony Orchestra, October 30, 1925, and repeated on April 2 of the same season.

The following orchestra is called for: two flutes and piccolo, two oboes and English horn, two clarinets, E-flat clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum, snare drums, tambourine, cymbals, triangle, tam-tam, celesta, pianoforte, two harps, and strings.

STRAVINSKY, having composed the first act of his opera in the early era of *L'Oiseau de Feu*, laid it aside for that and other scores. He is said to have admitted to M. D. Calvocoressi, "I can write music to

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words — that is songs; or music to action, as ballet; but the cooperation of music, words, and action becomes in my mind ever more inadmissible.” The composer did resume and complete his score after writing *Petrouchka* and *Le Sacre du Printemps*, but it should be noted that in all he has since written he has combined action with music and singing only in a limited and stylized sense (*Renard*, *Les Noces*, *Histoire du Soldat*, *Mavra*).

The ballet preserves little from the first act, but uses the principal episodes of the second and third. The voice parts, such as the song of the real nightingale, originally heard from a soprano standing in the orchestra pit, and the mechanical nightingale, were retained as delegated to various solo instruments. Lawrence Gilman provided in the programs of the Philadelphia Orchestra a plot for the ballet derived from Andersen’s text and authorized by the composer, although not included in the printed score. (The music is continuous):

“*The Palace of the Chinese Emperor*. — Extraordinary preparations had been made for the reception of the Nightingale, whose world-wide reputation as an incomparable singer had won for it a command performance at court. The palace had been elaborately decorated. The walls and floors, which were of porcelain, shone in the rays of a hundred thousand golden lamps. The corridors were adorned with the loveliest bell-flowers, which tinkled merrily in the currents of air stirred by the running about of the excited courtiers through the halls and rooms.

“... The Nightingale was placed on a golden perch in the great hall. A Chinese March announced the ceremonious entrance of the Emperor.

“*The Two Nightingales*. — The Nightingale sang so beautifully that tears came to the eyes of the Emperor. . . Even the lackeys and the

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chambermaids showed the liveliest satisfaction — which is saying a great deal, for these persons are not easily pleased. . . . A trumpet fanfare announced the arrival of the envoys from the Emperor of Japan, bearing as a gift to the Emperor of China a mechanical nightingale. . . . As soon as the artificial bird had been wound up, it began to sing, at the same time moving its tail, which glittered with gold and silver. . . . It had quite as great a success as its rival; and besides, it was much prettier to look at, as it was covered with diamonds, rubies, and sapphires. . . . But where was the real nightingale? No one had noticed it flying out of the window, back to its green woods by the sea. The Emperor, wishing to compare the two singers, was furious. He decreed the banishment of the real nightingale, and ordered the mechanical nightingale to be placed on a silk cushion beside his bed. . . .

“One hears the song of the fisherman, who has recovered his lost friend.

“Illness and Recovery of the Emperor of China. — The poor Emperor could scarcely breathe. He opened his eyes and saw Death seated beside him, wearing the monarch’s golden crown, and holding in one hand the royal golden sword and in the other the royal standard. From behind the folds of the heavy velvet curtains, grotesque and spectral heads peered out. They were the Emperor’s good and evil deeds. . . . reminding him of things that caused the sweat to run down his brow. ‘Music! music!’ cried the Emperor, ‘so that I may not hear what they are saying! . . . Little golden bird, sing! — sing!’ but the mechanical nightingale was silent.” . . . Suddenly from the window came the sound of sweetest singing; it was the real nightingale. As it sang, the ghostly heads became paler and paler. . . . Even Death listened, and begged the Nightingale to continue. The Nightingale consented, but made Death promise to yield up the Emperor’s sword, his banner, his golden crown. And Death relinquished each of these treasures for a song, whilst the Nightingale went on singing. It sang



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of the quiet churchyard where the white roses grow, where the elder-tree scents the air, and where the grass is moistened by the tears of those who are left behind. Then Death longed to be in his garden and floated out through the window like a cold white mist. . . The Emperor fell into a calm and refreshing sleep. The sun was shining in upon him when he awoke strong and well. —*Funeral March*: The Courtiers, visiting the chamber to look upon their supposedly dead ruler for the last time, stood aghast, for the Emperor was sitting up in bed, and greeted them with a cheerful 'Good morning!' as they entered.

"The Fisherman, whom the Nightingale has rejoined, sings anew his song."

"The symphonic poem opens (Presto, 4-4)," according to Mr. Gilman's description, "with a passage from the introduction to the second act of the opera which in that place bears the title, "*Courants d'Air*." It accompanies the excited and air-disturbing activities of the courtiers as they bustle about in preparation for the entrance of the Emperor. This rapid introductory section of the tone-poem is practically equivalent to the scene of preparation which in the opera leads to the Chinese March.

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most part in the pentatonic scale, with a daring and ingenious superposition of keys and rhythms. The imposing entrance of the Emperor, seated in his baldachin, is signalized by a pompous fortissimo of the orchestra.

A staccato ascending and descending run for two bassoons, followed by harmonics on a solo violin, introduces the song of the Nightingale — at first a preluding cadenza for the flute, then a melody (Adagio, 2-4) for flute and E-flat clarinet, and later for solo violin with accompaniment of harps, piano and celesta. The cadenza differs somewhat from that in the opera. The melodies for flute and solo violin that follow the cadenza are based on phrases of the Nightingale's song in the opera (*"Ah, joie, emplie mon coeur, un doux parfum m'enivre. Les ravissantes fleurs, les fleurs, le clair soleil. . ."*).

The Presto section that began the symphonic poem is repeated — this time as preparation for the arrival of the envoys bearing the mechanical nightingale; and on the solo trumpet (Vivace) we hear the declamatory phrase to which, in the opera, the Third Japanese Envoy makes his announcement: *"L'Empereur du Japon envoie son rossignol, rival infime de celui de L'Empereur de Chine."* There is



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a pause; and then the mechanical nightingale begins to whirl, and finally to sing, in the piccolo, flute and oboe. Its aria finished, the Emperor turns toward the other vocalist, eager to arrange a contest of song; but the true nightingale has disappeared. The Emperor, angry at this mark of disrespect, decrees the permanent banishment of the offender, and a muted trombone declaims the phrase which in the opera utters his displeasure. As he and his retinue depart in a huff, muted trombones, flutes, and muted horns play fragments of the Chinese March.

A solo trumpet, accompanied by muted strings and harps, recalls the Song of the Fisherman that closes the second act of the opera (Larghetto, 3-8). It is a song of mournful prophecy; for the Fisherman knows that life without beauty means the year without Spring, the extinction of "Summer's honey breath," the withering of the spirit; an eternal Winter. . . .

The section that follows (*Molto ritmico*, 6-8) is the introduction to the third act of the opera which prepares us for the spectacle of the dying Emperor stretched upon his huge, carven bed, with Death,

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who has possessed himself of the monarch's crown and sword and banner, seated beside him. A solo trombone declaims, forte, a harshly imperative phrase that in the opera is associated with Death in the ensuing scene between *La Mort* and *Le Rossignol*. There are half a hundred measures of this sombre prelude, and then we hear on the flute beneath a reiterated B-flat of the piccolo, the voice of the real Nightingale, in compassionate response to the appeal of the anguished Emperor, who, terrified by the spectres of his past deeds, has called for music that he may find distraction. The Nightingale's song (now in the wood-wind, now on a solo violin) is of dawns breaking on still gardens and fading stars; and then — in music of strange and haunting beauty — of another garden, the garden of Death. (*"Plus loin est un jardin tranquille, clos d'un mur blanc. . . . Les morts en paix y dorment. Ah, tout y est silence, et la rosée des fleurs tombant va dans la mousse des froides dalles se perdre!"*)

Death, moved and vanquished by the song, yields up his royal prey, and disappears. The Emperor would keep his singing friend forever by him at court, but the Nightingale has had enough of courts and emperors and stem-wound virtuosi, and with gentle tact declines the flattering invitation; but he promises to sing to the Emperor every night from the shadows of the woods, *"jusqu'a l'aurore."*

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The echo of the song dies away on a muted solo violin, and the harps, piano, strings, with a glissando of the muted trombone, begin the Funeral March that accompanies the entrance of the dutifully mourning but mistaken courtiers. As a sforzando chord and an upward-sweeping harp glissando break in upon the delicious mock solemnity of the *Cortège solennel*, the Emperor's cheerful "*Bonjour à tous!*" is uttered by an octave phrase of the harps and timpani.

And then follows (Tranquillo, 3-8) the unforgettable epilogue which in the opera accompanies the slow descent of the curtain: the soliloquy of that philosophical mystic, the Fisherman (remembered here in the musing solo of the trumpet, intoned against a background of harps and muted strings), as he sings of his happiness in regaining his friend, and of the deathlessness of beauty and the transiency of death.

*"Le clair soleil chasse la nuit; gaîment au bois chante l'oiseau.
Ecoutez bien, et dans sa voix reconnaissez la voix du ciel. . ."*

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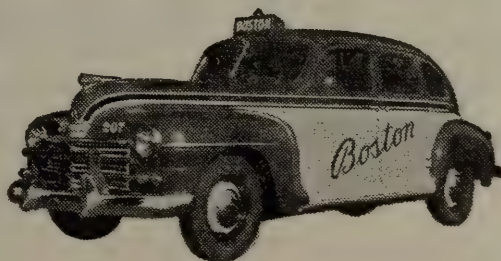
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March 25, 1918

Debussy completed the "*Rondes de Printemps*" in 1909, "*Ibéria*" in 1910, and "*Gigues*" in 1912. The three "*Images*" as published bore numbers in reverse order.

"*Ibéria*" was first performed by Gabriel Pierné at a Colonne concert in Paris, February 20, 1910. It had its first performance in America, January 3, 1911, under Gustav Mahler, at a concert of the New York Philharmonic Society. The first performance in Boston was on April 21, 1911, by the Boston Symphony Orchestra. Max Fiedler, conductor.

More recent performances at these concerts have been on December 22, 1911; April 3, 1914; April 13, 1917; October 25, 1918; February 17, 1922; January 22, 1926; October 7, 1927; February 22, 1929; October 30, 1942, and January 28, 1944 (Vladimir Golschmann conducting), December 21, 1945 (Fritz Reiner conducting), November 21, 1947 (Charles Münch conducting).

The orchestration requires three flutes and piccolo, two oboes and English horn, three clarinets, three bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, tambourine, castanets, military drum, cymbals, xylophone, celesta, bells, two harps and strings.

DEBUSSY wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of "*Images*" (a conveniently noncommittal title) for two pianos, to be called I. "*Gigues Tristes*," II. "*Ibéria*,"



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Tchaikovsky Symphonies Nos. 4, 5, 6; Waltz (from String
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 tasia, "Francesca da Rimini"
Thompson "The Testament of Freedom"
Vivaldi Concerto Grosso in D minor
Wagner Prelude and Good Friday Spell from "Parsifal"
Weber Overture to "Oberon"

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SUNDAY, MARCH 27

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III. "*Valses* (?)" Before long the project had become an orchestral one, and the questioned "*Valses*" had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forthcoming. The musician who could once linger over his scores at will, rewriting, refining, repolishing, while the world cared little, was now the famous composer of "*Pelléas*." Publishers, orchestras, were at his doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for '*Ibéria*'; shall I toss a coin — or seek a fourth?" To Durand, July 17, 1907: "Don't hold it against me that I am behind; I am working like a laborer — and making some progress, in spite of terrible and tiring setbacks!" Two months later he promises that "*Ibéria*" will be ready as soon as the "*Rondes de Printemps*," the third of the "*Images*," is "right and as I wish it." By Christmas of 1908, the first full draft of "*Ibéria*" was completed, but the composer was by that time involved in a project for an opera on Poe's "Fall of the House of Usher," immediately followed by another operatic project which, like the first, came to nothing: "The Devil in the Belfry."

The movements are as follows:

- I. "*Par les rues et par les chemins*" ("In the streets and byways"). *Assez animé (dans un rythme alerte mais précis)*.
- II. "*Les parfums de la nuit*" ("The fragrance of the night"). *Lent et rêveur*.
- III. "*Le matin d'un jour de fête*" ("The morning of a festival day"). *Dans un rythme de marche lointaine, alerte et joyeuse*.

There was a considerable expression of dissatisfaction with "*Ibéria*" in Paris, when it was first heard. "Half the house applauded furiously," reported a newspaper correspondent, "whereupon hisses and cat calls came from the other half. I think the audience was about equally divided." There was also much critical disfavor, while certain individuals pronounced roundly in favor of "*Ibéria*." Since time has vindicated the piece, two of these early champions, not without subsequent achievement of their own, may be quoted here to their credit. They are Manuel de Falla and Maurice Ravel.

The Spanish composer wrote in an article printed in the *Chesterian*: "The echoes from the villages, a kind of *sevillana* — the generic theme of the work — which seems to float in a clear atmosphere of scintillating light; the intoxicating spell of Andalusian nights, the festive gaiety of a people dancing to the joyous strains of a *banda* of guitars and *bandurrias* . . . all this whirls in the air, approaches and recedes, and our imagination is continually kept awake and dazzled by the power of an intensely expressive and richly varied music. . . ."

*Falla further states that Debussy thus pointed the way to Albeniz towards the use of the fundamental elements of popular music, rather than folk-tunes as such. Vallas points out that the first part of Albeniz's "*Iberia*" suite appeared as early as 1906, and was well known to Debussy, who delighted in it and often played it. The last part of the "*Iberia*" of Albeniz appeared in 1909, at which time its composer probably knew nothing of Debussy's score. Debussy was thus evidently indebted to Albeniz, for he never made the visit to Spain which could have given him material at first hand. The "realism" which many have found in Debussy's "*Iberia*" was not of this sort.

FRIENDS OF THE ORCHESTRA— ANNUAL MEETING

To those interested in contributing to the Serge Koussevitzky Anniversary Fund it is announced that a gift to the Orchestra carries the privilege of attending the Annual Meeting of the Society of Friends of the Orchestra which this year will be held at Symphony Hall on Wednesday, March 2nd, at four o'clock.

A special program has been arranged by Dr. Koussevitzky to follow the meeting, and at the conclusion of the music the Trustees and Dr. Koussevitzky will receive our members at tea in the upper foyer.

Gifts to the Anniversary Fund will constitute enrollment in the Society for the current season. Checks may be drawn payable to Boston Symphony Orchestra and may be mailed to Fund Headquarters at Symphony Hall, Boston 15. Such gifts are tax deductible.

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Symphony Hall

Boston Symphony Orchestra

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STRAVINSKY.....Chant du Rossignol, Symphonic Poem

DEBUSSY....."Ibéria" ("Images" for Orchestra, No. 2)

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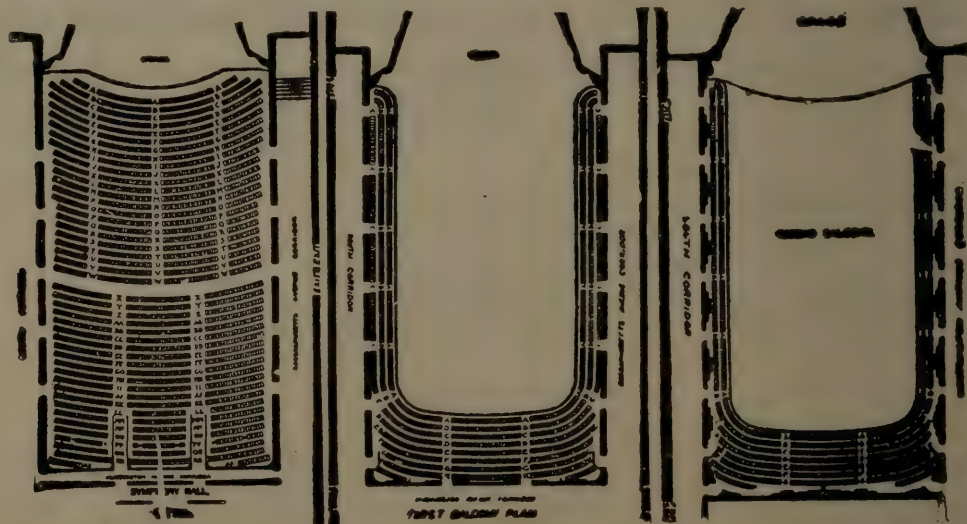
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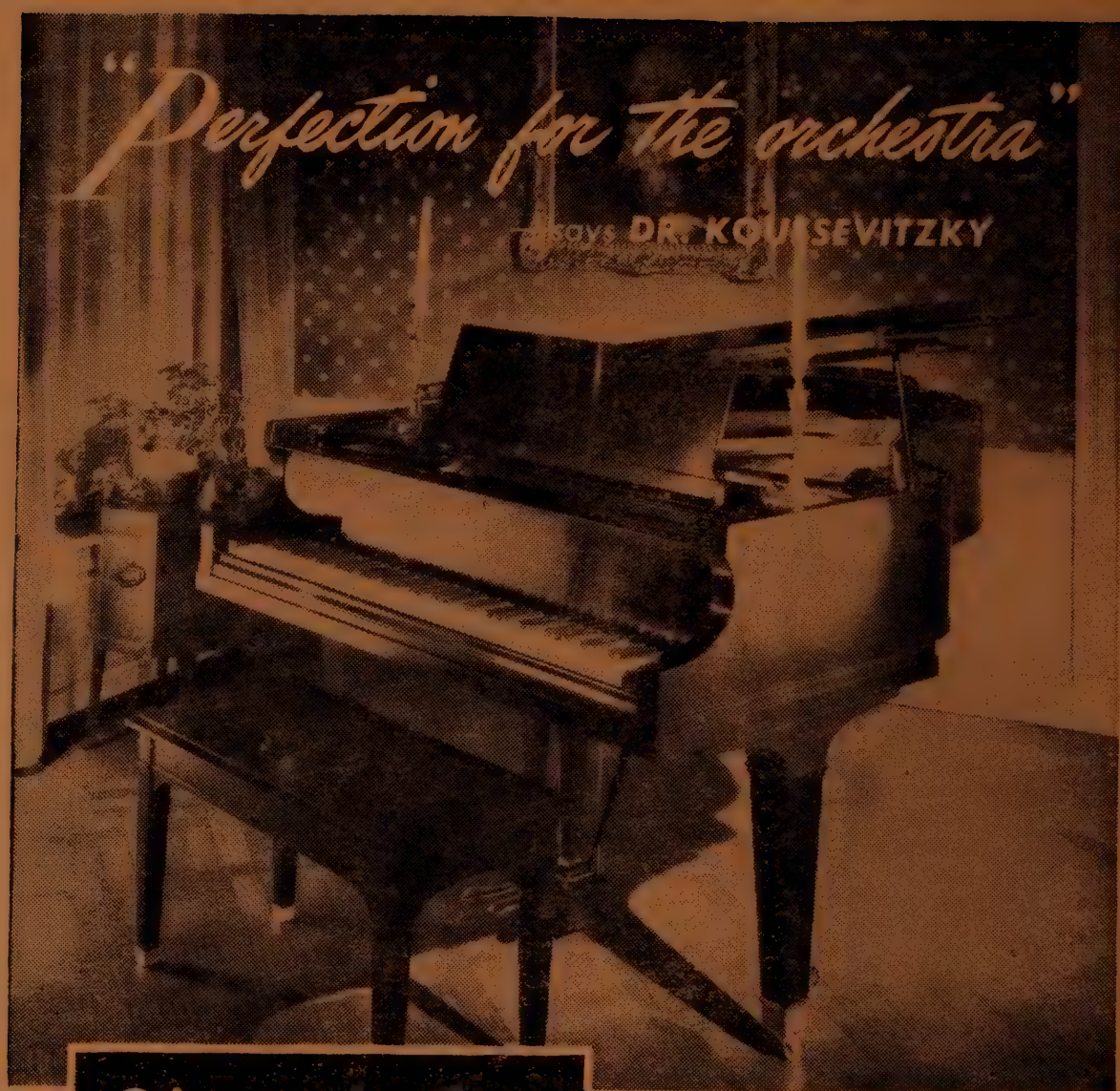
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SYMPHONY HALL, BOSTON

SIXTY-EIGHTH SEASON, 1948-1949

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

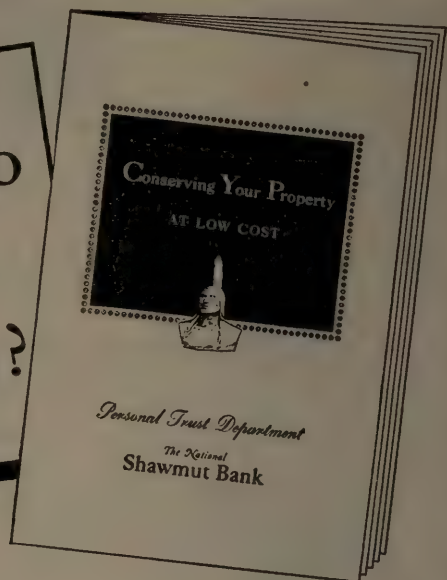
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Among the many reviews of the new album of double bass recordings by Serge Koussevitzky, the following are quoted:

CLAUDIA CASSIDY (in the *Chicago Tribune*):

"Collectors in search of Serge Koussevitzky's double bass recordings are being rescued by a series of circumstances. Perhaps you remember that when Boston asked its renowned conductor what he wanted in token of admiration and affection in the 25th and farewell season, he said he wanted "a big gift" for his orchestra. That gift was a backlog of financial security, and the fast growing Serge Koussevitzky Anniversary fund is the result. To augment it, a limited edition of 1,000 albums of Koussevitzky recordings has been made available by the Boston orchestra in cooperation with RCA Victor. Each is autographed, holds the portrait of the player with his instrument now hanging in Koussevitzky's Tanglewood home, and features three 12-inch, ruby vinylite records of the slow movement from Koussevitzky's double bass concerto, his *Chanson Triste* and *Valse Miniature*, and his arrangement of a largo by Eccles, plus a lullaby by Laska. The recordings were made in 1929, and you have to hear what they can do with the double bass to believe it. Pierre Luboshutz is the accompanist. The price is \$10, including mailing costs. Address the Boston Symphony Orchestra, Symphony Hall, Boston 15."

JAY C. ROSENFELD (in the *Berkshire Eagle*):

"Immediately discernible are the attributes which make orchestral music under his direction so absorbing; a magnificent conception of line, a continuously glowing tone and the peerless faculty of maintaining and re-instilling vigorous urgency in the music. Except for a propensity to make his shifts and slides very noticeable, the mechanics of the playing are formidable. His intonation has the character associated with Casals and Heifetz, the tone has

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a vivid warmth and the bowing the uncanny amplitude of those masters who know the secret of preserving intensity without expending all their resources.

It used to be the custom at times to use a smaller instrument for solo playing than the dinosaurian monster ordinarily used today in orchestral playing. There is no reason to warrant any such assumption in this case. The smaller body, however, permitted the achievement of a 'cello-like tone while the employment of a longer neck retained the problems peculiar to the unwieldy viol. This album exhibits another and less known fact of Koussevitzky's art and proves, if proof were necessary, that the talents which have made him superlative as a conductor served him equally well as a performer.

. . .

NEW ENGLAND SURVEY

The current issue of the Musical Courier (January 1, 1949) is devoted to musical performance in New England. Jules Wolfers heads an article with the following survey of the activities of the Boston Symphony Orchestra.

The state of music in the New England region presents puzzling and contradictory features. On the one hand there is the magnificent Boston Symphony Orchestra serving all classes with its extensive and varied schedule: on the other hand whole areas of music remain a veritable Sahara scarcely relieved, here and there, by puny oases.

As far as the Boston Symphony is concerned, that institution, in and of itself, goes a long way to supply New England musical needs. Under Serge Koussevitzky the orchestra presents twenty-four Friday afternoon programs, repeated Saturday evenings. In addition, there are the Tuesday and Sunday series, which, together with the Cambridge series, make up a total of sixty-six symphonic programs in Boston alone. While all the series are sold out, visitors are advised that turn-ins which aid the orchestra's pension fund are sometimes available.

After the regular season ends come the Boston Symphony Pops programs under Arthur Fiedler. These are nightly affairs of lighter music during spring and early summer. All seats for these concerts are usually sold out for the enterprising lists that Mr. Fiedler assembles. Much "serious" music is judiciously mixed in with the frothier stuff to produce a mixture that satisfies all

types of concertgoers. The tables and chairs that replace the seats add much to the conviviality of the evenings and the bill of fare may be calculated to do the same if the patrons so wish.

In the summer we have the Boston Symphony Esplanade Concerts, founded and still conducted by Arthur Fiedler, which present free outdoor concerts before audiences of from 10,000 to 25,000 persons. The music is of Pops-like character with a somewhat curtailed orchestra of seventy. Concerts emanate from the beautiful Hatch Memorial Shell on the esplanade of the Charles River.

During July the orchestra moves its sphere of activity to western Massachusetts for the Berkshire Festival. There, at Tanglewood, Koussevitzky has established his Berkshire Music Center with results well known to the world at large. Leonard Bernstein, Eleazar de Carvalho and Lukas Foss are but three names from the large roster of distinguished Center products. Principals from the orchestra form the bulk of the faculty and there is fine music in profusion during the six-week term. Prior to the Festival proper come two weeks of chamber orchestra concerts under Koussevitzky presented in the acoustically perfect smaller concert hall. Festival programs are held in the Shed, a large, roofed, fan-shaped structure open all the way around except directly in rear of the platform. The Shed seats 6,000, and thousands more on fine days and evenings listen from the surrounding grounds.

Tanglewood is just about equidistant from New York City and Boston and consequently there are many listeners from the Empire State and indeed from all the states and many foreign countries. The Festival lasts three weeks with three or four concerts weekly together with several interesting special events.

During the regular season the orchestra's tours include several New England cities such as Providence, Hartford, New Haven, Northampton and other centers. All in all the Boston Symphony Orchestra is doing an admirable piece of work both qualitatively and in quantity. The achievements of Koussevitzky and the Boston Symphony have been stressed so much by others that further elaboration here would be redundant.

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TUESDAY EVENING, FEBRUARY 22 at 8:30 o'clock

ELEAZAR DE CARVALHO *Conducting*

RIMSKY-KORSAKOV.....“The Russian Easter, Overture on
Themes of the Obichod,” *Op.* 36

VILLA-LOBOS.....“Fantasia de movimentos mixtos,”
for Violin and Orchestra

- I. Lent; Animé (Alma convulsa)
- II. Andante (Serenidade)
- III. Allegro non troppo (Contentamente)

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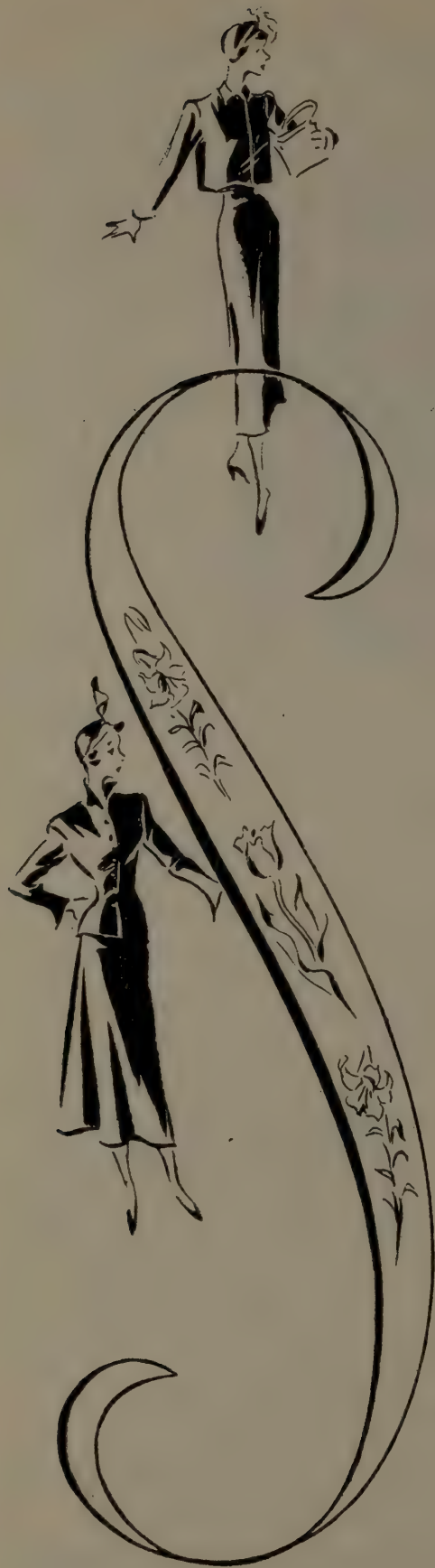
STRAUSS.....“Also Sprach Zarathustra,” Symphonic Poem
(Freely after Friedrich Nietzsche)

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ELEAZAR DE CARVALHO was born in Iguatu in the State of Ceara, Brazil. He spent his childhood on the farm of his parents, who were of Dutch extraction on his father's side and pure Indian on his mother's. In 1925 he was sent to the town of Fortaleza for his first schooling, and there prepared to be an apprentice seaman. He joined the National Navy Corps in Rio de Janeiro, where he served until his discharge in 1936.

During these years of preparation and service the young man managed to attend two schools of music and to complete a six years' course of study in composition under Paulo Silva. To his theoretical knowledge he added practical experience by playing in the Naval and Marine Bands and in the orchestras of casinos, cabarets and circuses. He played the double bass and, joining the orchestra of the *Teatro Municipal*, the opera house of Rio de Janeiro, played the tuba. He meanwhile took a course at the University of Brazil, graduating with honors with a doctor's degree in music.

His experience conducting concerts of the *Orquestra Sinfonica Brasileira* made him decide to devote himself exclusively to conducting. He has since led many concerts of the Brazilian Orchestra and opened the 1942, 1943, and 1944 seasons at the *Teatro Municipal*.

Mr. de Carvalho's first opera, "The Discovery of Brazil" (*"A Descoberta do Brasil"*)

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berta do Brasil"), was produced at Rio in 1939 and was followed by another, "*Tiradentes*," in 1941. He has written a number of symphonic works and chamber pieces in various combinations. Mr. de Carvalho has been officially honored by his government as composer, conductor, and teacher. He has lectured extensively, and written articles for literary and musical publications in his own country.

In the summer of 1946 he joined Dr. Koussevitzky's conducting class at the Berkshire Music Center in Tanglewood, and was subsequently appointed to the conducting class as assistant to Dr. Koussevitzky.

He conducted the Boston Symphony Orchestra December 19-20, 26-27, 28, 1947, in Boston, December 16, 1947 in Cambridge, and a Berkshire Festival concert, August 8, 1948.



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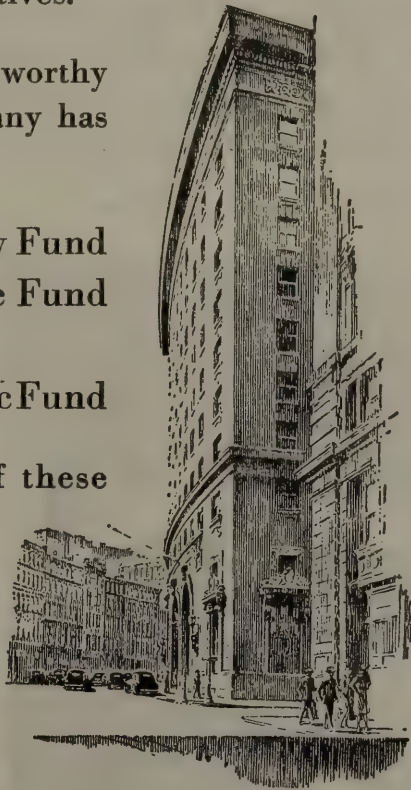
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OVERTURE, "BRIGHT HOLIDAY"* ("THE RUSSIAN EASTER"),
ON THEMES OF THE OBICHOD, *Op. 36*

By NICHOLAS ANDREJEVITCH RIMSKY-KORSAKOV

Born at Tikhvin, in the government of Novgorod, March 18, 1844; died at
St. Petersburg, June 21, 1908

This Overture had its first performance at a Russian Symphony concert in St. Petersburg, in the season 1888-1889, under the composer's direction. The score is dedicated "to the memory of Moussorgsky and Borodin," Rimsky-Korsakov's colleagues who had died in 1881 and 1887, respectively.

The first performance by the Boston Symphony Orchestra was on October 23, 1897.

The orchestration calls for three flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, Glockenspiel, bass drum, triangle, cymbals, tam-tam, harp and strings.

WHILE laboring on the orchestration of "Prince Igor" in 1888, from the posthumous manuscripts of his friend Borodin, Rimsky-Korsakov paused to dream of two more congenial projects. When the summer came he carried his sketches to the country estate of a friend and brought them to completion. They were "an orches-

* A popular Russian title for Easter.



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tral composition on the subject of certain episodes from 'Scheherazade,' and "an Easter overture on themes of the *Obichod*," a century-old collection of canticles for the Orthodox Church. The two works, together with the "Spanish Capriccio," which he had written in the previous year, marked the culminating point in a certain phase of Rimsky-Korsakov's orchestral style. They developed, in his own words, "a considerable degree of virtuosity and bright sonority without Wagner's influence, within the limits of the usual make-up of Glinka's orchestra."

Nothing (short of the music itself) can more aptly picture the Christian-pagan ritual of old Russia, the "Bright Holiday" as it was called, than the vivid paragraphs of the composer himself, from "My Musical Life":

"The rather lengthy slow introduction of the Easter Sunday overture, on the theme of 'Let God Arise,' alternating with the ecclesiastical theme 'An Angel Waileth,' appeared to me, in its beginning, as it were, the ancient Isaiah's prophecy concerning the resurrection of Christ. The gloomy colors of the *Andante lugubre* seemed to depict the holy sepulchre that had shone with ineffable light at the moment of the resurrection — in the transition to the *Allegro* of the overture. The beginning of the *Allegro* 'Let them also that hate Him flee before Him,' led to the holiday mood of the Greek Orthodox church service

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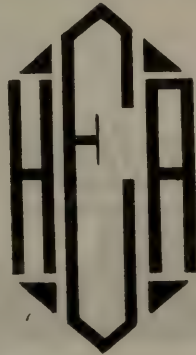


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on Christ's matins; the solemn trumpet voice of the archangel was replaced by a tonal reproduction of the joyous, almost dance-like bell-tolling, alternating now with the sexton's rapid reading, and now with the conventional chant of the priest's reading the glad tidings of the evangel. The *obichod* theme, 'Christ is arisen,' which forms a sort of subsidiary part of the overture, appears amid the trumpet-blasts and the bell-tolling, constituting also a triumphant coda. In this overture were thus combined reminiscences of the ancient prophecy, of the Gospel narrative and also a general picture of the Easter service, with its 'pagan merry-making.' The capering and leaping of the biblical King David before the ark, do they not give expression to a mood of the same order as the mood of the idol-worshiper's dance? Surely the Russian Orthodox *obichod* is instrumental dance music of the church, is it not? And do not the waving beards of the priests and sextons clad in white vestments and surplices, and intoning 'Beautiful Easter' in the tempo of *Allegro vivo*, etc., transport the imagination to pagan times? And all these Easter loaves and twists and the glowing tapers. . . . How far a cry from the philosophic and socialistic teaching of Christ! This legendary and heathen side of the holiday, this transition from the gloomy and mysterious evening of Passion Saturday to the unbridled pagan-religious merrymaking on the morn of Easter Sunday is what I was eager to reproduce in my overture. Accordingly I requested Count Golyenishcheff-Kootoozoff to write a program in verse — which he did for me. But I was not satisfied with his poem,

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and wrote in prose my own program, which same is appended to the published score. Of course, in that program I did not explain my views and my conception of the 'Bright Holiday,' leaving it to tones to speak for me. Evidently these tones do, within certain limits, speak of my feelings and thoughts, for my overture raises doubts in the minds of some hearers, despite the considerable clarity of the music. In any event, in order to appreciate my overture, even ever so slightly, it is necessary that the hearer should have attended Easter morning service at least once, and, at that, not in a domestic chapel, but in a cathedral thronged with people from every walk of life, with several priests conducting the cathedral service — something that many intellectual Russian hearers, let alone hearers of other confessions, quite lack nowadays. As for myself, I had gained my impressions in my childhood passed near the Tikhvin monastery itself."

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By HEITOR VILLA-LOBOS

Born in Rio de Janeiro, March 5, 1887 (?)

Composed in part in Rio de Janeiro in 1921, and several times revised, this Fantasia had its first complete performance by Oscar Borgerth at the Colon Theatre in Buenos Aires, November 1, 1940, the composer conducting.

It had its first performance in this country last February 1 at a concert of the Boston Symphony Orchestra in Providence.

The score calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones and tuba, timpani, tam-tam, harp, cymbals, and strings.

VILLA-LOBOS has named the three movements of this piece, with French translations, as *Alma Convulsa* (*Tourment*), *Serenidade* (*Sérénité*), *Contentamento* (*Contentement*). The score is dedicated to Paulina d'Ambrosio, a violin teacher of the University of Brazil who once taught Oscar Borgerth.

Visiting this country in the season of 1944-45, Villa-Lobos conducted his music at the Boston Symphony concerts of February 23-24: two



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movements from "*Bachianas Brasileiras*" No. 7, *Chôros* No. 12, and *Rudepoéma*.

He is now in this country and has composed the music for *Magdalena*, a production of the present season on Broadway.

This Fantasia (Villa-Lobos has avoided the title "concerto"* since his "'Cello Concerto" in 1915) has a history. According to Lisa M. Peppercorn, correspondent to the "New York Times" from Rio de Janeiro, June 8, 1941, the first and third movements were first performed December 15, 1922 at the Municipal Theatre in Rio, together with a rapid one, *A Mariposa na Luz* (The Butterfly in the Light) composed in 1917. In Paris in 1930 the present first two movements of the Fantasia were played. The composer conducted these two movements in 1940 in Montevideo and Buenos Aires. He then rewrote the final movement which he stated was lost in Paris, but which Miss Peppercorn hazards may have existed only in sketch form in any case. "Our assumption," she writes, "may be supported by the fact that its make-up and style have little affinity with the first two movements. It is, undoubtedly, more mature in form, clearer in the treatment of the subject-matter and, above all, more detached in the layout of the actual themes.

"The first movement uses a number of themes, partly of Indian flavor, which appear only once or are repeated several times, without receiving symphonic handling. This is typical of Villa-Lobos's writing. His abundance of ideas leaves him little opportunity for development. On the other hand, the thematical material is conceived in such a way that it is less suited for the usual working-out technique."

* The Suite for Piano and Orchestra (1913), the *Momo Precoco* (1929) the *Chôros* 11 and *Chôros* 13 are in effect piano concertos.

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OSCAR BORGERTH

OSCAR BORGERTH was born and obtained his musical education in Rio de Janeiro. After appearing in Brazilian cities as a concert artist, he made a tour of France, Spain, and Portugal before the last World War, while living in Paris. In Brazil in recent years he has played often as soloist and likewise with the Borgerth Quartet. He is a professor of violin at the *Escola Nacional de Música da Universidade do Brasil*.

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HEITOR VILLA-LOBOS

Born March 5, 1887 (?), in Rio de Janeiro*

THE father of Villa-Lobos, a writer and amateur 'cellist, gave the boy lessons on that instrument from his sixth year, but the piano interested him more. Heitor (Hector) never showed any tendency toward conformity nor liking for discipline. When he was eleven his father died, and henceforth he stopped attending school, and began a life of playing in restaurants and theatres. He acquired in his own way a familiarity with wind instruments, especially the cornet, clarinet, and saxophone, which made it possible to get further jobs and bring home money to his hard-pressed family. He picked up some musical instruction, but was principally self-taught.

* The year of the birth of Villa-Lobos has long been a vexed subject. The musical chroniclers, some after careful investigation, some by merely copying others, have given various dates. On the composer's first marriage, in 1913, his mother filed a statement giving the year as 1886. But Villa-Lobos on his marriage certificate gave 1885. On his French identification papers of 1927, 1891 appears. But the date of Renato Almeida in the 1942 revision of his History of Brazilian music, was 1890. In 1941, Nicolas Slonimsky, who has long made a laudable practice of authenticating birth dates by church and town records, visited the Church of Sao José in Rio, where Villa-Lobos believed he had been baptized — and found nothing. This could be explained by the fact that births were not legally required to be registered in those years. He stood with Burle Marx for the date of 1881. Since then, Vasco Mariz, who is preparing a book on Villa-Lobos, found a baptismal entry in the Church of Sao José a year not hitherto mentioned: March 5, 1887. Lisa M. Peppercorn, another intrepid authenticator, records the above in her "History of Villa-Lobos's Birth-date," in the Monthly Musical Record, July, 1948, and, for want of refutation, accepts 1887.

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Meanwhile, his ears were alert for what was going on about him. Laborers after their day's work in the rural portion of Rio where he lived would often strike up with a *chôro*. Guitars, of course, were to be heard on every side. "When he was fifteen and still tied to his compulsory 'cello practice," writes Andrade Muricy, "he was being taken by his humble guitar-playing friends to the great figures in the Bohemia of the *serestas*, many of whom were professional musicians who only there found the joy of life. A *seresta* is, one might say, a Brazilian serenade, but freer and more Bohemian."*

„ Villa-Lobos, listening absent-mindedly to classical music, absorbed with the other the inflection, the rhythms, the coloring, that were fundamentals of the popular style." Such music as Villa-Lobos wrote in these years was in the popular vein. He entered the National Institute of Music at Rio, then under the direction of Nascimento, but the untamed youth found it impossible to subject himself to scholasticism. In the years 1911 and 1912 he played his 'cello in an orchestra in Paraná for a living, and only then began to find his destined manner of composition. He found himself at odds with the musical "culture" which would have recoiled from the crude but vital strains of the streets or the fields. Musicians in good standing, with a

* Bulletin of the Pan America Union, January, 1945.

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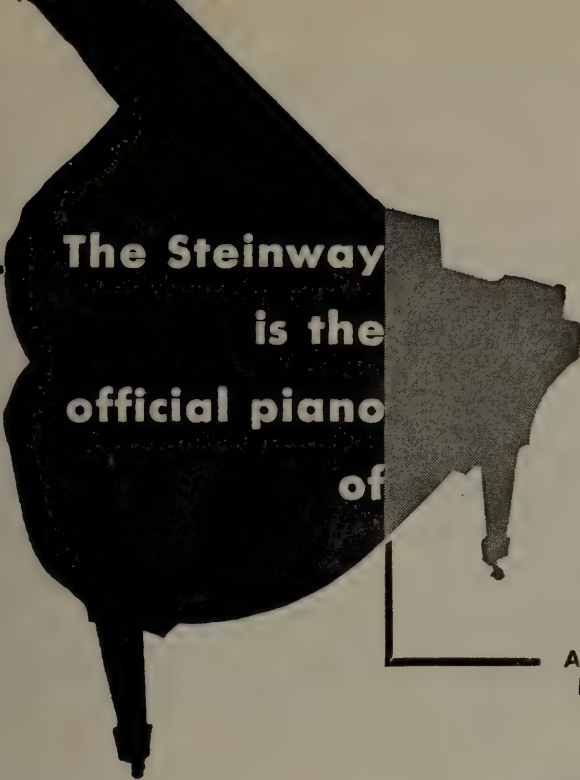
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few exceptions, looked upon him as an oddity — if they noticed him at all.

In 1912 he journeyed northwards to visit Espírito Santo, Bahia, and Pernambuco. At Bahia he heard the negro guitarist Canhoto, listened to fetishistic rites, and wrote his three *Dansas Africanas*. On a second trip, visiting Manaus, he met the *macumbeiro* (or fetish leader) Romeu Donizetti, a *chôro* performer who played the saxophone and the piano. Burle Marx* mentions 1912, the year of the “scientific expedition” in the interior of Brazil, as “the great turning point in his life.” “For a temperament like that of Villa-Lobos, inclined to the strange, fantastic and exotic, such direct contact with a primitive culture would lead naturally to a new path and a new goal. Only one other composer, Béla Bartók, has to my knowledge made a similar investigation into the folk-music of his country. Villa-Lobos not only recorded, learned and absorbed, but he merged what he found with that which he recognized at his own. The result was a fusion of all the elements in his own nature.

* *Modern Music*, October, 1939.

Burle Marx (born in Sao Paulo, Brazil, 1902) conducted concerts in Rio de Janeiro, and organized, in 1931, the Philharmonic Orchestra of that city. He visited the United States in 1935 and again in 1939, conducting at the New York World's Fair.

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“After these researches into primitive Indian melodies, he proceeded further to make an all-embracing study of the folk, popular and indigenous music of Brazil. The feat in itself is without comparison in the story of any great musical career.”

He was enabled to go to Paris in 1922, and remained there until 1926. He was undoubtedly influenced by French music, but wary of the ripe, suave and self-conscious culture of Satie and his followers. The spokesman of a people in their first musical awakening, where strength and vividness are more to the fore than adroitness and polish, will guard against acquiring a smooth, but alien, technique at the expense of a style which beneath certain crudities is original and fresh.

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Villa-Lobos clung to the maxim that it was "better to produce poor music of his own than good music derived from someone else." Many were impressed by this independent and self-willed artist. French periodicals noticed him with marked interest. It was a little later that Irving Schwerké announced him as the "Rabelais of modern music," and praised his "many-sided music, ferocious, savage, sweet, gentle, smiling."* There was a Villa-Lobos "Festival" in Paris, in 1927, in which the Lamoureux Orchestra played, and another concert in 1929.

Returning to Brazil, Villa-Lobos continued to compose with astonishing profusion: *chôros*, symphonies, operas, a formidable list of symphonic poems, smaller works beyond reckoning. The article in Baker's Dictionary of Music under his name lists a full column of works, and makes the statement that there are "more than 1300" of them. Burle Marx gives 1400 as an approximation. The attempt to order and list the works of Villa-Lobos is made difficult by the composer's habit of putting his music to other uses at a later time, of tran-

* League of Composers Review, New York, January 1925.

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scribing it for different instrumental combinations.* It was hardly to be expected that any considerable portion of the bulk of youthful works would find performance during the many years which have followed. Orchestral performances of his extremely difficult music have been necessarily infrequent in Brazil. Until recently in the United States his music has had little attention.

Lack of performance has not deterred Villa-Lobos from adding frequently and notably to the many works of his younger days. He has composed three ballets, making a stated total of eighteen. From these is derived the suite "*Caixinha de Bôas Festas*" ("Magic Window," 1932). To the first of the "*Bachianas Brasileiras*" (1932) eight more have been added, according to their composer. His music for a film, "*Descobrimento do Brazil*," ("The Discovery of Brazil," 1937) he has made into a suite, and this entirely remarkable music, depicting the growth of his country from its native jungle state, has been performed by several of our orchestras. The facility with which he

* Thus one finds ballets or suites utilizing movements which had previously existed as separate smaller works. Several movements from "The Discovery of Brazil" (1936-37) are drawn from earlier sources. The numbering of the pieces entitled *Chôros* is often not in correspondence with their given dates of composition. The *Chôros* No. 2, written for duet of flute and clarinet, was later transcribed to piano solo; the *Chôros* No. 6, appears both for chamber combination of four instruments and for full orchestra.

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finds a subject and turns it to musical uses is illustrated by his orchestral piece called "The New York Sky Line" (1940), wherein the sixteen-bar melodic line is derived from a chart of that sky line approximated in notation.

Some composers have used actual folk themes in their music, some have used popular tunes, and some have used their own themes in the character of folk themes. All three methods are to be found in the music of Villa-Lobos. Luise M. Peppercorn* has made a close study of the popular origins in the music of Villa-Lobos and writes: "It is interesting that Villa-Lobos has made use of many possibilities in his treatment of folk material. He has liberally borrowed folk melodies and harmonized them. He has achieved genuine compositions on a folk song basis and has also concocted synthetic wholes of folk elements and rhythmical and melodic fragments of this stuff. He has deliberately quoted popular themes in otherwise original compositions or arranged these tunes for part singing.

"He has frequently quoted popular melodies current among the

* "Some Aspects of Villa-Lobos' Principles of Composition," *The Music Review*, London, February, 1943.



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people, and especially among the children, of his country. He has done so in the sets, for piano solo, such as *Cirandas* (1926), *Cirandinhas* and *Brinquedo de Roda*. They are used again in the Fifth String Quartet (1931) and in *Momo Precoco* (1929) for piano and orchestra.

"The songs *Tres Poemas Indigenas* (1926), on the other hand, are based on original folk melodies, as the title already indicates. Yet the *Chansons Typiques Brésiliennes* are merely harmonizations of folk-tunes and popular themes. . . . He has also created psuedo-folk-melodies, as, for instance, in the twelve *Serestas* for voice and piano. He has absorbed the melodic and rhythmical traits characteristic of the original musical language, and has made them part and parcel of his own nature in order to create a genuine composition based on the rhythmical and melodic *données* of folk material."

In spite of his non-academic training, Villa-Lobos has proved in recent years invaluable in the schools of Brazil. In 1931, his Government appointed him Supervisor and Director of Musical Education. He drilled school-teachers in a method of notation of his own devising: the seven notes of the scale are signified by raising in turn the five fingers of the hand and lowering the first two. Villa-Lobos, thus successfully establishing a means of musical communication to great

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numbers of children, has used it to spread through Brazilian schools both classic choral music and the authentic folk modes of Brazil. Dr. Francisco Court Lange, musicologist of Uruguay, has called this work of Villa-Lobos "the world's greatest achievement in the field of practical musical pedagogy. Brazil will have in a short time a generation of young lovers of music who will form the basis for the future of musical art in South America."

"Villa-Lobos," writes Mr. Slonimsky, "is a 'programmatic' composer. Every piece of music he writes has a story, and every title he places over a finished work is a picture. Brazilian legendary epos particularly fascinates him. His music is more than individualistic; it is almost anarchistic in its disregard for the performer's limitations. When Villa-Lobos needs a certain sonority, he expects the player to produce it. He might have replied to the dismayed performer, as Schönberg did, when a violinist remarked that his Violin Concerto requires six fingers on the left hand: 'I can wait.' Yet Villa-Lobos' music is not unplayable; it is merely difficult in an untraditional way. To the technical complexity is added the complexity of rhythm, and aural perception. Villa-Lobos can write in an exceedingly clear manner, as witness his numerous, and successful, choruses and piano pieces for children; but when he needs utmost expressive power, he resorts to the harshest type



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of dissonance, and employs instrumental effects that seem to do violence to the instruments, at least in the view of conventional performers.”

And his colleague Burle Marx has described him as “that rare phenomenon, a composer who works at his trade. With him it is not a question of time, mood, feeling, or inspiration, but rather of necessity. His music is a continuous, spontaneous, abundant pouring forth. He is perhaps the only modern composer who creates with complete abandon and unselfconsciousness. Not at all perturbed by rigid innovations, or by problems of style and form, he creates like a god — without question and with sure confidence. Each work has a form, a color, a style and vigor of its own. It is possible perhaps that such an amalgamation of contending forces — indigenous, primitive, Portuguese, European and African — could spring only from a country like Brazil with its great unexplored forests, its mountains, its rivers and vast skies. Whatever the sources, the music is Villa-Lobos.”



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TONE POEM, "THUS SPAKE ZARATHUSTRA"

(FREELY AFTER FRIEDRICH NIETZSCHE), *Op. 30*

By RICHARD STRAUSS

Born at Munich, June 11, 1864

"Also sprach Zarathustra, Tondichtung (frei nach Friedrich Nietzsche) für grosses Orchester," was composed at Munich from February through August, in the year 1896. The first performance was at Frankfurt-am-Main, November 27 of that year. The composer conducted this and a performance at Cologne, on December 1. The tone poem was introduced in Berlin by Arthur Nikisch, November 30. The first American performances were given in Chicago, February 5, 1897 under the direction of Theodore Thomas. The first Boston performance was October 30, 1897, when Emil Paur was conductor of this Orchestra.

"Also sprach Zarathustra" is scored for three flutes and two piccolos, three oboes and English horn, two clarinets in B-flat, clarinet in E-flat and bass clarinet, three bassoons and contra-bassoon, six horns, four trumpets, three trombones and two tubas, timpani, bass drum, cymbals, triangle, glockenspiel, a low bell in E, two harps, organ and strings.

FRIEDRICH NIETZSCHE'S *"Also Sprach Zarathustra,"* which moved Richard Strauss to the creation of his large-scaled tone poem in 1896, is surely no less a poem in prose than a philosophical treatise. Nietzsche's sister referred to it as "dithyrambic and psalmodic" — certainly with more understanding than those early opponents of programme music who reproached Strauss with having set philosophy to music. Strauss' statement on the occasion of the first performance of the work at Frankfort-on-the-Main might still have been considered a large order: "I did not intend to write philosophical music or portray Nietzsche's great work musically. I meant to convey by means of music an idea of the development of the human race from its

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origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the Superman."

It can be said that Strauss' musical intent is clearer in his music than in the above protestation. Strauss found for his tone poems nothing more suitable and inspiring than the soul's adventure; its heroic struggle with the obstacles of this world; its experience of joys and passions; its final beatification. "*Tod und Verklärung*" and "*Ein Heldenleben*" were compounded on this plan no more than "*Also Sprach Zarathustra*." The Zarathustra of Strauss, like that of Nietzsche, has tasted life lustily, full-bloodedly, searchingly. His aims are high; he embraces those quests which man has set as his goal — creeds, knowledge, love, the perception of beauty. He surpasses in his perception, and his weapon for surpassing is the pitiless testing of all that may be weakly, half-hearted, confining, a denial of nature. It is a weapon of purification by rejection. That may be the quest of the "human race," but it is more plainly still the quest of the artist as creator in search of beauty; it becomes in part autobiographical, the record of his musical aspirations.

Nietzsche found a name for the dominating figure of his poem in Zoroaster, the Persian sere who is supposed to have lived about 1000 B. C. Beyond this, the two philosophers seem to have few points in common. The German one wrote of the real Zoroaster: "He created the most portentous error, morality. Consequently, he should also be the first to perceive that error . . . the overcoming of morality through itself — through truthfulness, the overcoming of the moralist through his opposite — through *me*: that is what the name Zarathustra means in my mouth."



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The opening paragraph of Zarathustra's introductory speech is printed opposite the title-page on Strauss' score:

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned — one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those for whom thou shinest? For ten years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth; as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down, as men say — men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra

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will once more become a man.' — Thus Zarathustra's going down began."

The Tone Poem opens upon a low pedal on "C"; trumpets announce the basic motive, a rising C-G-C, which leads to impressive chords and finally to a mighty chord in C major by the entire orchestra, swelled by the organ. The music which follows, after a dramatic pause, is entitled "*Von den Hinterweltlern*" (Of the Back World Dwellers). The reference is religious, for the horns give out a fragment of Gregorian Chant, over which the composer has inscribed "*Credo in unum Deum.*" This ushers in a full-voiced music "*Mässig langsam mit Andacht.*" The organ joins the orchestra, which swells with the divided strings into a luxuriant sonority. The ardent tones of Strauss seem almost to belie the philosopher's words of contempt for the Believers:

Then the world seemed to me the work of a suffering and tortured God. A dream then the world appeared to me, and a God's fiction; colored smoke before the eyes of a godlike discontented one.

Alas! brethren, that God whom I created was man's work and man's madness, like all Gods. Man he was, and but a poor piece of man and the I. From mine own ashes and flame it came unto me, that ghost, aye verily! It did not come unto me from beyond! What happened, brethren?

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I surpassed myself, the sufferer, and carrying mine own ashes unto the mountains invented for myself a brighter flame. And lo! the ghost *departed* from me.*

Under the heading "*Von der Grossen Sehnsucht*" (Of the Great Yearning) the organ intones a "*Magnificat*" (the syllables again inscribed) while the melody becomes still more impassioned, accentuated by upward rushing string passages:

O my soul, I understand the smile of thy melancholy. Thine over-great riches themselves now stretch out longing hands!

And, verily, O my soul! who could see thy smile and not melt into tears? Angels themselves melt into tears, because of the over-kindness of thy smile. Thy kindness and over-kindness wanteth not to complain and cry! And yet, O my soul, thy smile longeth for tears, and thy trembling mouth longeth to sob.

Thou likest better to smile than to pour out thy sorrow. . . . But if thou wilt not cry, nor give forth in tears thy purple melancholy, thou wilt have *to sing*, O my soul! Behold, I myself smile who foretell such things unto me.

O my soul, now I have given thee all, and even my last, and all my hands have been emptied by giving unto thee! My *bidding thee sing*, lo, that was the last thing I had!

"*Von den Freuden und Leidenschaften*" (Of Joys and Passions). There is a declamatory passage (*Leidenschaftlich*) characterized by a chromatic descending figure:

* Translations by Dr. Tille and Thomas Common.

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Once hadst thou passions, and called them evil. But now hast thou only thy virtues: they grew out of thy passions.

Thou implantedst thy highest aim into the heart of those passions: then became they thy virtues and joys.

And though thou wert of the race of the hot-tempered, or of the voluptuous, or of the fanatical or the vindictive;

All thy passions in the end became virtues, and all thy devils angels. . . .

Lo! how each of thy virtues is covetous of the highest place; it wanteth thy whole spirit to be its herald, it wanteth thy whole power, in wrath, hatred, and love. . . .

Man is something that hath to be surpassed: and therefore shalt thou love thy virtues — for thou wilt succumb by them. . . .

The music broadens and subsides to a quieter but still emotional “Grablied” (Grave Song). The melody for the oboe derives from what has gone before:

Yonder is the island of graves, the silent isle; yonder also are the graves of my youth. Thither will I carry an evergreen wreath of life. . . .

Resolving thus in my heart, did I sail o’er the sea. . . .

Oh, ye sights and scenes of my youth! Oh, all ye gleams of love, ye divine fleeting gleams! How could ye perish so soon for me! I think of you to-day as my dead ones. . . .

Still am I the richest and most to be envied — I, the loneliest one! For I have possessed you, and ye possess me still. Tell me: to whom hath there ever fallen such rosy apples from the trees as have fallen unto me?

Still am I your love’s heir and heritage, blooming to your memory with many-hued, wild-growing virtues, O ye dearest ones! . . .

Yea, something invulnerable, unburi-able is with me, something that would rend rocks asunder: it is called my Will. Silently doth it proceed, and unchanged throughout the years. . . .



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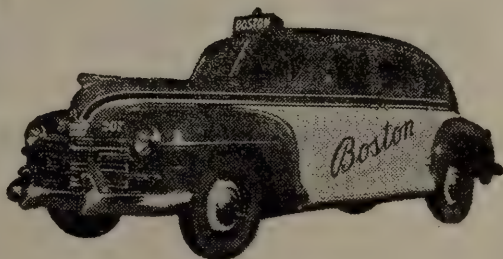
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In thee still liveth also the unrealisedness of my youth; and as life and youth sittest thou here hopeful on the yellow ruins of graves.

Yea, thou art still for me the demolisher of all graves: Hail to thee, my Will! And only where there are graves are there resurrections.

Now we come to a slow section labeled "*Von der Wissenschaft*" (Of Science). There is a fugato in the low strings, the subject opening with the elementary rising C-G-C remembered from the trumpet in the Introduction, but in this subject shifting chromatically to include all twelve tones of the scale. The intellect, having thrust in an arbitrary voice, soon rises to the fiery, melodic freedom which pervades the whole score:

Your people would ye justify in their reverence: that called ye "Will to Truth," ye famous wise ones! . . .

Stiff-necked and artful, like the ass, have ye always been, as the advocates of the people. . . .

In all respects, however, ye make too familiar with the spirit; and out of wisdom have ye often made an alms-house and a hospital for bad poets.

Ye are not eagles: thus have ye never experienced the happiness of the alarm of the spirit. And he who is not a bird should not camp above abysses.

Ye seem to me lukewarm ones: but coldly floweth all deep knowledge. Ice-cold are the innermost wells of the spirit: a refreshment to hot hands and handlers.



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Have ye ne'er seen a sail crossing the sea, rounded and inflated, and trembling with the violence of the wind?

Like the sail trembling with the violence of the spirit, doth my wisdom cross the sea — my wild wisdom!

But ye servants of the people, ye famous wise ones — how *could* ye go with me! . . .

The section entitled "*Der Genesende*" (The Convalescent) is a further development of the fugued subject.

There is a climax with a long-held C major chord for the full orchestra with organ, and after an impressive silence the music makes another breath-taking ascent, then becomes poised upon an eery figure in the high flutes incessantly repeated. This leads to the rhythm, lilting but still unearthly, of the "*Tanzlied*" (The Dance Song).

One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance; but Zarathustra approached them with a friendly gesture and spake these words: "Cease not to dance, ye sweet girls!

"I am the advocate of God in the presence of the devil. But he is the spirit of gravity. How could I, ye light ones, be an enemy unto divine dances? or unto the feet of girls with beautiful ankles?

"He who is not afraid of my darkness findeth banks full of roses under my cypresses.

"And I think he will also find the tiny God whom girls like the best. Beside the well he lieth, still with his eyes shut. Verily, in broad daylight he fell asleep, the sluggard! Did he perhaps try to catch too many butterflies? Be not angry with me, ye beautiful dancers, if I chastise a little the tiny God! True, he will probably cry and weep; but even when weeping he causeth laughter! And with tears in his eyes shall he ask you for a dance; and I myself shall sing a song unto his dance."

"*Nachtwandlerlied*" (The Song of the Night Wanderer).

Ye higher men, what think ye? Am I a soothsayer? Or a dreamer? Or a drunkard? Or a dream-reader? Or a midnight-bell?

Or a drop of dew? Or a fume and fragrance of eternity? Hear ye it not? Smell ye it not? Just now hath my world become perfect, midnight is also mid-day, —

Pain is also a joy, curse is also a blessing, night is also a sun, — go away! or ye will learn that a sage is also a fool.

Said ye ever Yea to one joy? O my friends, then said ye Yea also unto *all* woe. All things are enlinked, enlaced and enamoured, —

Wanted ye ever once to come twice; said ye ever: "Thou pleasest me, happiness! Instant! Moment!" then wanted ye *all* to come back again!

All anew, all eternal, all enlinked, enlaced and enamoured, Oh, then did ye *love* the world. —

Ye eternal ones, ye love it eternally and for all time: and also unto woe do ye say: Hencel! Go! but come back! *For joys all want — eternity!*

A bell struck loudly and repeated twelve times in all, gradually dying away, shortly brings the end of the Poem. The other-worldly atmosphere is retained to the last. The Poem ends *pianissimo* upon high thirds for the wood winds and strings in B major against a mysterious C major in the basses.

FRIENDS OF THE ORCHESTRA — ANNUAL MEETING

To those interested in contributing to the Serge Koussevitzky Anniversary Fund it is announced that a gift to the Orchestra carries the privilege of attending the Annual Meeting of the Society of Friends of the Orchestra which this year will be held at Symphony Hall on Wednesday, March 2nd, at four o'clock.

A special program has been arranged by Dr. Koussevitzky to follow the meeting, and at the conclusion of the music the Trustees and Dr. Koussevitzky will receive our members at tea in the upper foyer.

Gifts to the Anniversary Fund will constitute enrollment in the Society for the current season. Checks may be drawn payable to Boston Symphony Orchestra and may be mailed to Fund Headquarters at Symphony Hall, Boston 15. Such gifts are tax deductible.

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TUESDAY EVENING, MARCH 22, at 8:30 o'clock

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FRIDAY AFTERNOON, FEBRUARY 25, at 2:30 o'clock

SATURDAY EVENING, FEBRUARY 26, at 8:30 o'clock

ELEAZAR DE CARVALHO *Conducting*

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(*First performance*)

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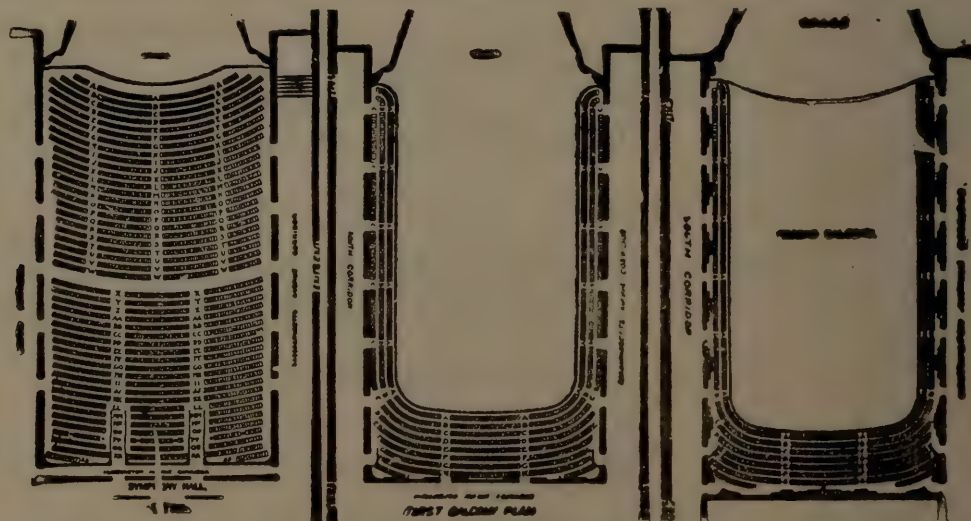
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(Steinway)

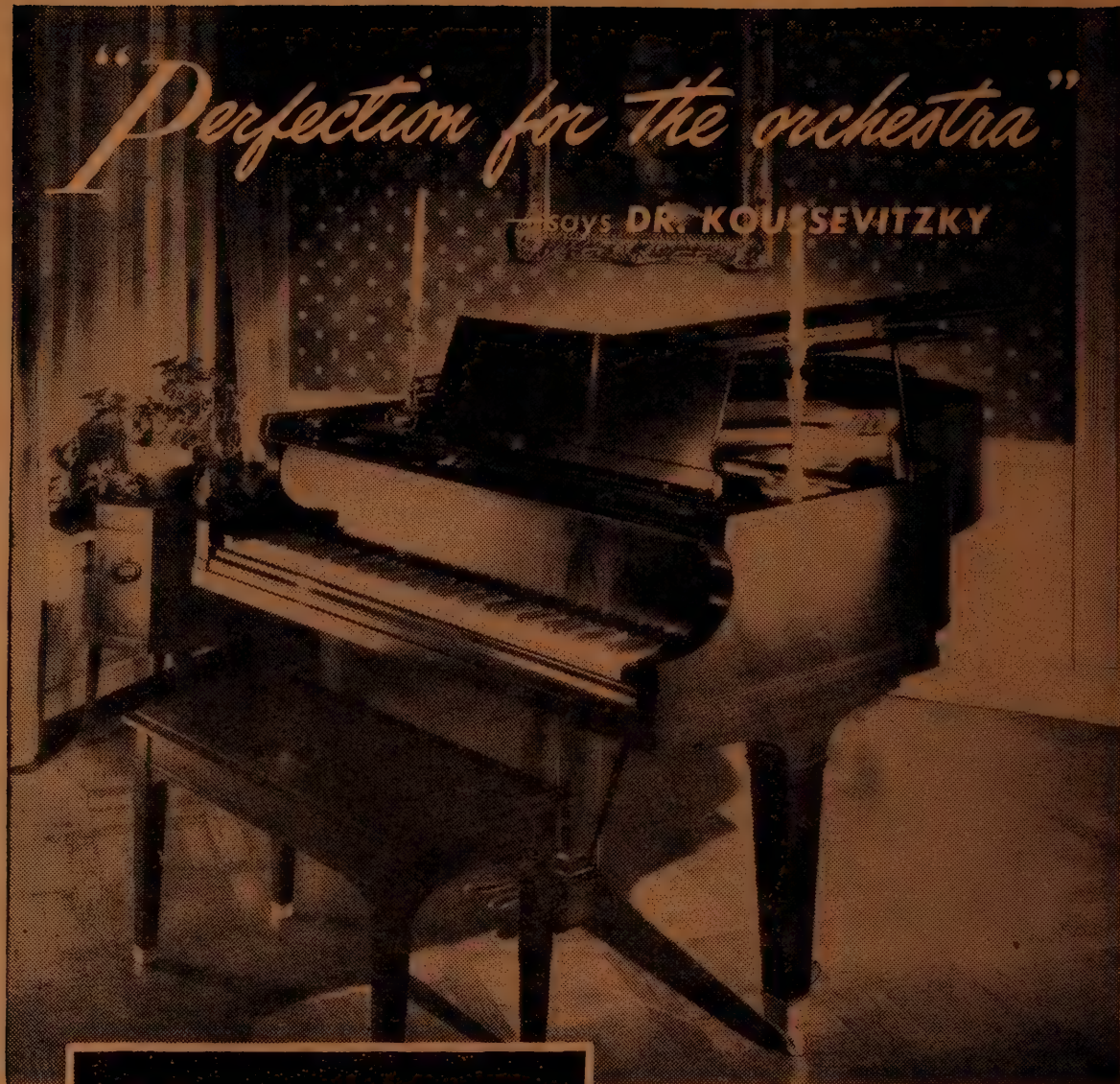
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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

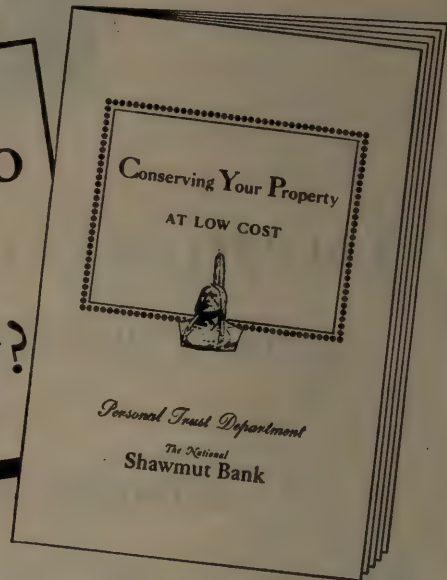
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Bach's Mass

*Mozart's "Great" Mass in C Minor
Music and Morality*

BACH'S MASS

The performance of Bach's Mass in B minor by the Boston Symphony Orchestra on March 27 will mark the last of many Pension Fund concerts in which the Orchestra has combined with the choruses of Harvard and Radcliffe under Dr. Koussevitzky's direction. The association between conductor and choruses extends back to November, 1925, when he had been in this country only a year. It was in 1931, the fiftieth anniversary of the Orchestra, that Dr. Koussevitzky revived, in a Bach Festival, this great choral work of Bach, which had not been heard in Boston for many years.

The chorus is being prepared by its conductor, G. Wallace Woodworth. A quartet of soloists will be announced shortly. On account of the length of the Mass, which is uncut, it will be given in two parts, the first at three in the afternoon and the second at eight in the evening.

• • •

MOZART'S "GREAT" MASS IN C MINOR

Mozart's highly reputed but seldom heard Mass in C minor is to have its first Boston performance this month. Alfred Nash Patterson, conductor of the Polyphonic Choir, will present this work in Trinity Church on Monday, March 21, at 8:15. The chorus will be assisted by a symphony orchestra and the following soloists: Phyllis Curtin, soprano, Eleanor Davis, mezzo-soprano, Sumner Crocket, tenor, and Paul Tibbetts, bass.

The concert will be open to the public without charge.

The Polyphonic Choir of 100 singers, which originated as the choir for the evening services at Christ Church, is now devoting itself to the performance of little heard church music by great

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composers of the past. Mr. Patterson, Mrs. Curtin, and several members of the chorus and orchestra studied at the Berkshire Music Center in Tanglewood last summer.

Mozart composed this Mass in 1783, with the intention that it would be sung by Constanza Weber, to whom he was then engaged. He did not complete the Mass, leaving sections of the Credo and the entire Agnus Dei unwritten. It was performed, but probably filled out from earlier works, and subsequently Mozart dispersed the score and used parts of it elsewhere. In 1901, Alois Schmitt collected the different numbers, restored missing parts from other church music of Mozart, completed pages where the orchestration was missing, and performed the Mass in Dresden. This Mass was introduced in New York by the Schola Cantorum under the direction of Hugh Ross on January 9, 1940, and at that time was praised as being among Mozart's greatest works, showing the undoubted influence of Bach and Handel. Olin Downes wrote of it in the *Times*:

"It is a score of very exceptional interest and inspiration. So much is evidence in advance of the performance. It is wonderfully and tragically of Mozart, another document of his troubled life on earth. In those years he learned lessons of sorrow and humbleness before his Maker, and the span of experience that he knew in the few years given him.

"Mozart scholars find it to be of a grander scale and a deeper meaning than any other of the composer's religious compositions, if we except, perhaps, the finest pages of the Requiem, also incomplete. Certain movements are of a technical elaborateness which in the hands of a lesser genius would have become pedantry, but which, with Mozart, completely subordinate the complicated technical apparatus to the vision which possessed the young master.

"The score is replete with fascinating detail, as with procedure of a strength astonishing even in Mozart."

MUSIC AND MORALITY

One can understand that a young composer, at the beginning of his twenties, is influenced by a ten or fifteen year older composer, whose style and technique are already established distinctly. But after having acquired a certain ability himself, everybody must start producing something that has not been said before him.

This is perhaps why Mozart had said: "*Lernt's was, Buben, damit ihr was koennt!*" ("Study, boys, in order to know something.") And Wagner: "*Macht etwas Neues!*" ("Produce something new.")

How then can one explain today's aim of most composers, artists, writers, etc., to produce something similar to the last success on the stage, the movies, the radio, novels and music? Has originality lost its appreciation? Does it interfere too much with the commercial success?

One can understand that fear for one's life may cause a man to bow to dictatorship, though, however, there have been men who did not hesitate to die for their conviction. Tolerate Shostakovitch's bow to the pressure of ignorant politicians. But must one tolerate the moral and mental baseness of people who bow to the mere temptation of profits?

There arise the following problems:

1) Is it esthetically and morally admissible to accommodate [oneself] to the listener's mentality and preference?

2) If so, is there not a limit how far such accommodation is allowed to go?

3) Does such accommodation promote the artistic culture of a nation?

4) Does it promote morality?

5) Is it not more healthy to give a nation a chance to admire its heroes than to applaud the fleeting success of an ephemeron?

—ARNOLD SCHOENBERG

The Composer's News-Record,
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Eighth Program

TUESDAY EVENING, MARCH 22, at 8:30 o'clock

LEONARD BERNSTEIN *Conducting*

HAYDN.....Symphony No. 101 in D major ("The Clock")

- I. Adagio; Presto
- II. Andante
- III. Minuet: Allegretto
- IV. Finale: Vivace

INTERMISSION

SHOSTAKOVITCH.....Symphony No. 7, *Op.* 60

- I. Allegretto; poco più mosso
 - II. Moderato poco allegretto
 - III. { Adagio; Largo; Adagio
 - IV. } Allegro non troppo
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LEONARD BERNSTEIN

BORN in Lawrence, Massachusetts, August 25, 1918, Leonard Bernstein attended the Boston Latin School and then Harvard College, graduating in 1939. He studied piano with Helen Coates, and later Heinrich Gebhard. He was at the Curtis Institute of Music in Philadelphia for two years, where he studied conducting with Fritz Reiner, orchestration with Randall Thompson, and piano with Isabella Vengerova. At the first two sessions of the Berkshire Music Center at Tanglewood, he was accepted by Serge Koussevitzky in his conducting class. Mr. Bernstein returned as his assistant in conducting in the third year of the School, 1942, and has been on the faculty in the same capacity since 1946.

In the season 1943-44, he was assistant conductor of the New York Philharmonic Symphony Society. He has appeared with many orchestras as guest conductor, having first conducted the Boston Symphony Orchestra, January 28, 1944. From 1945-1948 he was director of the New York City Symphony. He has conducted European orchestras as guest during the last three summers.

He has written a symphony *Jeremiah*, and the ballets *Fancy Free* and *Facsimile*, and the Broadway musical *On the Town*. Music in the smaller forms includes a Clarinet Sonata, the song cycles *Five Kid Songs: I hate music*, and *La Bonne Cuisine*. He is at work upon an orchestral composition, with piano solo, based on W. H. Auden's *Age of Anxiety*.



SYMPHONY IN D MAJOR, NO. 101 (THE "CLOCK")

By FRANZ JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

Composed in 1794, this symphony was first performed at the Haymarket Theatre, London, May 4, 1795.

The records show only a single performance at the concerts of the Boston Symphony Orchestra before this season: April 5, 1895, when Emil Paur was conductor.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. (The manuscript score does not call for clarinets. Whether they were later inserted by Haydn or another is not known.)

HAYDN composed this symphony for his second visit to London. The composer remarked in his diary about the concert at which it was first performed: "The hall was full of fine people; everyone was very pleased — and so was I. I took in 4,000 gulden. Only in England can one do that." In exchange for this handsome sum, Haydn conducted the first movement of his "Military" Symphony and the "Clock" Symphony complete, which ended the first part of the program, and which was described as "a new overture." Several singers made their appearance according to the custom of the time. A Madame

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Banti provided a number by Haydn and caused him to note in his diary: "She sang very scanty."

The introduction modulates from D minor to F major and settles in A major, a key which is to dominate (in two senses) the first movement. The principal subject begins on an ascending scale by the violins staccato (it is to be inverted in development). The second theme is not ushered in with a flourish, but insinuated as the dominant key creeps in. The development is long and principally occupied by this theme. The *Andante* (in G major) gives the symphony its tag name by a "tick-tocking" pizzicato accompaniment (staccato strings and bassoon). A middle section in G minor reaches the peak of intensity as the delicately persistent rhythm becomes incisive. In the return, the flute and oboe add new color to the accompaniment. The Minuet (*Allegretto* in D major) has a characteristic alternation of loud and soft phrases and a delightful trio with a subject for the solo flute staccato.* The theme of the Finale is at least as vivacious as any of Haydn's final rondo themes. It is much manipulated in develop-

* Considerable speculation has been caused by the persistence of the tonic chord of D in the accompaniment while the solo flute dwells upon E through the sixth bar. When the passage returns, the harmony changes to the expected dominant. Some have considered this an error. Tovey calls it a "practical joke," and "perhaps a bad one." In any case, the modern ear, accepting the ostinato bass, scarcely notices it.



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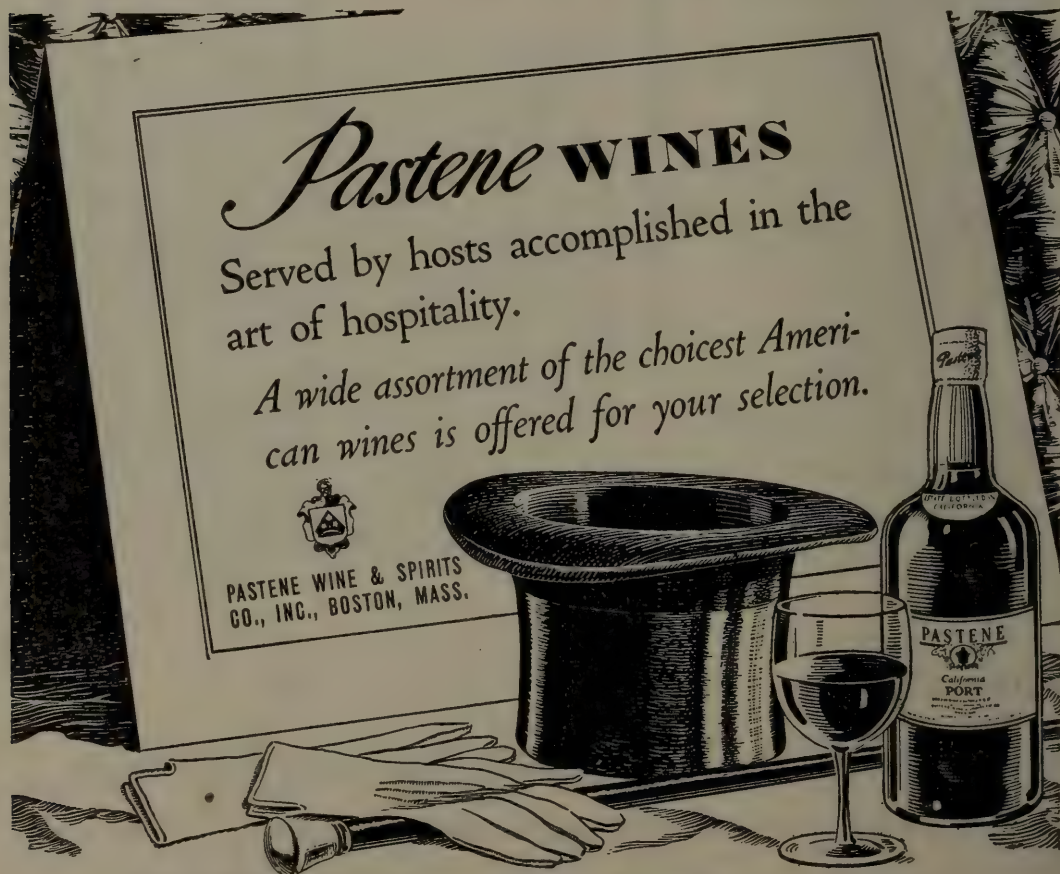
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ment, going into a minor phase and a *fugato* before the close. Karl Geiringer remarks: "how solidly this finale is constructed may be gathered from the fact that the first three notes of the main subject are used all through the movement, giving the greatest amount of unity to the composition. The use of the 'germ cell' motives in Brahms' symphonies is not very different." He further notes that the construction of this movement and the *Andante* as well "are the combination of rondo and sonata form which Haydn liked so much in his last period of composition."

Haydn's sojourn in London was a mellow episode of friendly adulation and gratified response — a solace of increased fame (and profit) in his declining years. There is a fairly complete record of both visits, related by Pohl in his "*Haydn und Mozart in London*," with the commentary of Haydn himself, found in his diary and surviving letters.

England, which had done its homage to Handel and was to treat Beethoven with a regard no less honorable, was evidently long moved to curious interest by the report of Haydn's success in Vienna. His symphonies had been brought forward in England by Johann Christian Bach (the "London Bach"), and others. When the "Professional Concerts" were found in 1783, he was approached to take their



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direction. Gallini tried to obtain an opera from him, and Johann Peter Salomon, who saw in the acquisition of Haydn glory for the cause of his art in London, and a sound business venture to boot, went after him with more pertinacity. Salomon, a native of Bonn, and an early friend of Beethoven, had had a rather vivid career. He had been concert master to Prince Henry of Prussia in Berlin, had there defended Haydn's music against more conventional scores. After making himself known by concerts in Paris, he settled in London in 1781. He had managerial ambitions, and no doubt looked upon Haydn as an instrument to increase the prestige of his concerts in London, in opposition to the "Professional Concerts" then flourishing. Salomon sent a publisher by the name of Bland in 1789 to sound him out. Bland obtained the copyright of several compositions, but no further commitment. Haydn was no doubt loath to leave his Prince and the security of his post at Esterház in Hungary for the mirage of a strange and distant land.

When, in 1790, Salomon heard of the death of Prince Nicolaus, he took the first post chaise to Vienna. Haydn looked up from his work one morning to behold a strange visitor who said: "My name is Salomon. I have come from London to fetch you; we will settle

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terms tomorrow." Haydn was naturally hesitant. He was nominally engaged to Prince Anton, the successor of Nicolaus, and although he was little more than a pensioner to his new patron, who was no music lover, permission would nevertheless have to be obtained. Haydn was in course of composing a piece for the King of Naples, who was then in Vienna. For the rest, he knew nothing of traveling. Close upon sixty, he had hardly more than crossed the border between Austria and Hungary with his Prince. The objections were legitimate enough, but the "terms" of Salomon, when proposed, were too glittering to be waved aside. He was assured 300 pounds for an opera, 300 for six symphonies and 200 more for their copyright, 200 for twenty compositions in other forms, 200 more was guaranteed from a benefit concert. Figures like these Haydn had never known. He obtained leave of absence from Anton, propitiated Neapolitan royalty (not without difficulty), and set forth with the London stranger on December 15. A fortnight passed before they reached the Rhine, via Munich, and on Christmas Day they found themselves in Bonn, where they were much fêted, the one being a native of the town, and well connected, the other being well known by reputation in that musical center. One of those who looked up to the famous Haydn was the Court

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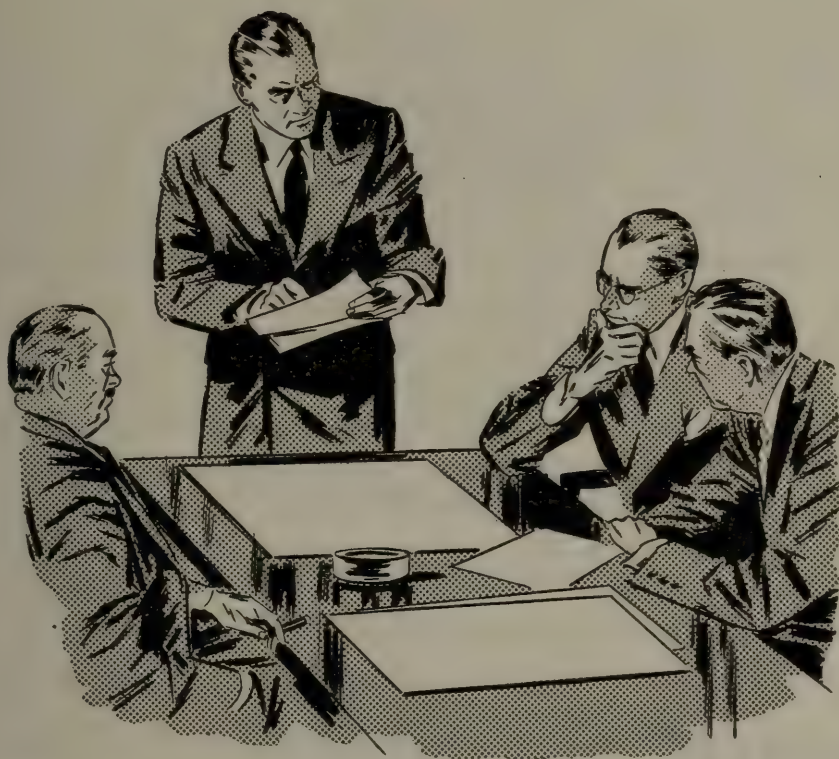


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Musician in the electoral service, Ludwig van Beethoven. Young and still obscure, his existence would hardly have come to the attention of Haydn. It was on the last day of the year, with a heavy rain falling, that they drove into Calais. The next morning they sailed out upon the channel and were tossed about in their small craft by "contrary winds," not reaching port at Dover until nearly ten hours had passed. Haydn, extremely interested in his first experience at sea, remained on deck through the entire voyage. He admitted in his diary that he felt "a little frightened, and a little uncomfortable" as the wind increased, most of the passengers being seasick and "looking like ghosts."

There followed in London a continuous round of invitations by various societies, by ambassadors, the nobility, the musically eminent. He wrote that he dined out six times in seven days. On account of the "late hour" (six o'clock) of dining in London, he resolved to decline further invitations, and dine with Salomon at four, likewise keeping his mornings free to work. Between lessons, rehearsals, social importunities, he must have found it hard indeed to compose the music required of him. He wrote early in 1792: "In order to keep my word and support poor Salomon, I must be the victim, and work



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incessantly. I really feel it. My eyes suffer the most. My mind is very weary, and it is only the help of God that will supply what is wanting in my power. I daily pray to Him; for without his assistance I am but a poor creature." Despite this pious sentiment, it is interesting to note that, lacking a new manuscript symphony to bless the occasion of his degree at Oxford University, he brought out one he had written in Paris, several years before; also that, setting out for England a second time, he had taken care to anticipate his needs by writing new symphonies in Vienna.

A delay in the first of Salomon's subscription concerts (there were to be twelve, beginning on February 11, 1791, but the first was postponed until March 11) enabled the rival series, the Professional Concerts, to begin far in advance (February 7th) with a manuscript symphony of Haydn. Nevertheless, the first Salomon concert, given in the Hanover Square Rooms, was a decided success. Salomon took his place, as concert master, and Haydn presided at the piano, giving cues from the instrument according to the custom of the time. There were no more than forty musicians. But Burney wrote that Haydn's presence seemed to have an electrical effect on orchestra and spectators; he never remembered a greater demonstration of enthusiasm.

The manager of the Professional Concerts, unable to induce Haydn to desert Salomon, tried to start a musical war, London fashion, spreading the report that Haydn was in a decline of old age, and engaging the youthful Ignaz Pleyel to lead their own series. As it happened, Pleyel was a devoted pupil of Haydn. Their relations remained cordial, and each performed symphonies of the other. Another series of concerts in the spring of 1792 further increased Haydn's popularity, and the lessons he gave, together with the additional receipts from the benefit concert, which exceeded expectations, brought Haydn a wealth which he was to double on his second visit.

He even had an affair of the heart. Mrs. Schroeter, whom Pohl refers to as Haydn's "*Herzensfreundin*," was sixty when Haydn knew her in London, but age had not extinguished the fires of romance. She was the widow of John Samuel Schroeter, the Queen's music-master. This lady took piano lessons from Haydn, received the inscription of three trios, and exchanged tender letters. In one of them she went so far as to say: "Truly, dearest, no tongue can express the gratitude which I feel for the unbounded delight your music has given me. . . . You are dearer to me every day of my life." Haydn was moved to reflection in his old age. Once he said of Mrs. Schroeter, pointing to a bundle of her letters: "Those are from an English widow who fell in love with me. She was a very attractive woman and still handsome, though over sixty; and had I been free, I should certainly have married her." It can be doubted whether Haydn's shrewish wife in Vienna, his



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“Xantippe,” as he referred to her, would have been much concerned about an English romance. She knew her rights and would have been ready to exact them. She wrote to London asking for money to buy a house which had taken her fancy and in which she would like to spend her “widowhood.” Haydn, returning to Vienna, bought the house himself and lived to dwell in it as a widower, surviving his wife by nine years.

Haydn, who confessed in a letter, “I must acknowledge that I am tired and worn out with my labors, and that I look forward with intense longing to my return home to rest,” at length set out for Vienna the end of June, 1792, having been away a year and a half. He stayed in Vienna a similar length of time, during which he gave some pre-occupied lessons in counterpoint to the ambitious Beethoven. In January, 1794, answering the urgent summons of Salomon, he started for London once more, and this time lingered until August, 1795. Again there were numerous concerts, and in that year Salomon organized a new series at the King’s Concert-Room, with an improved orchestra. Haydn often made music before the royal family at York House. He also gave concerts at Carlton House, at which the Prince of Wales played ’cello in the orchestra, while the Dukes of Cumberland and Gloucester took the viola and violin. Despite the new successes and honors, which notably increased his fame upon the con-

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continent, Haydn found the longing for his own country too imperious to deny. With all the adulation which surrounded him, discontent crept in. There was glory in playing for royalty, but humiliation when the Prince of Wales, lingering at table, kept him and the orchestra waiting for several hours. The country was still strange to him, and the English grammar which he carried under his arm when he walked in the woods failed to unfold readily the secret of its language. The religion of England was not his own. The quality of the orchestra at his disposal was not always of the best.

Haydn gave as a further reason to the King, who pressed him to make his home in England, that he had a wife at home who could not cross the Danube, much less a continent and stormy sea. If the King believed in the sincerity of this excuse, posterity does not. There is evidence that Haydn found plenty of feminine charm to beguile his stay in England. Visiting houses innumerable, he often gave lessons to the hostess or her daughter, sometimes cementing the friendship with a dedication. There was a Miss Brassey, whose father's country house he often visited, and a Mr. Shaw, whose wife he estimated in his diary as "the most beautiful woman I ever saw." He contradicted himself by noting on a piece of music in his possession that it was "by Mrs. Hodges, the loveliest woman I ever saw, and a

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great piano player." There was a Mrs. John Hunter, who wrote the words for his English canzonets, and Lady Charlotte Bertie, to whom he dedicated half of them. He was so delighted with the seventeen-year-old bride of the Duke of York, a Prussian princess, that he allowed her to sit beside him at the clavier as he led his symphony. "She is the most charming lady in the world, is very intelligent, plays the piano and sings very agreeably. The dear little lady sat near me and hummed all the pieces, which she knew by heart, having heard them so often in Berlin." But the most ardent flame upon his list was Mrs. Schroeter, to whom a trio was dedicated. And upon the composition of Mrs. Hodges, found among his papers, he had inscribed in a faltering hand: *Requiescat in pace!* — J. Haydn."

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HAYDN AND THE MUSICAL CLOCK

THE fact that Haydn, before he used the theme of the Minuet in his "Clock" Symphony, composed it for a mechanical clock in the year previous is an indication that he had this contrivance in his memory when he wrote his symphony. This symphony, with its parody on a ticking mechanism, may well have suggested to Beethoven the Allegretto scherzando of his Eighth Symphony eighteen years later. Music mechanically produced was a familiar phenomenon of long standing, even in Haydn's time, and the automatic music makers

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of Johann Nepomuk Maelzel, such as the "*Panharmonicon*" for which Beethoven originally intended his *Battle of Vittoria* Symphony, were the grand outcome of many years of experimentation with contrivances based on the principle which now survives only in the barrel organ. These *automata*, which seem more than a little ridiculous in the light of modern science, were taken quite seriously in their day, and if Haydn and Beethoven found something humorous in the mechanization of their art, they were also ready to profit by commissions for mechanical tunes.

The inventors through many years had made extraordinary claims for their machines which could "duplicate the sounds of a full orchestra," present the figure of a shepherd "actually blowing upon a flute and fingering the stops," or artificial canary birds in cages. Willi Apel in his *Harvard Dictionary of Music* relates that Henry VIII on his death in 1547 left a "virginal that goethe with a whele without playing uppon." Queen Elizabeth sent "to the Sultan of Turkey in 1593 an instrument which included an organ, a carillon, 'trumpeters,' 'singing byrds,' etc., and which had the particular distinction of going into action automatically every six hours." All of these marvels were

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built upon the principle of the revolving cylinder or barrel, upon which were attached knobs which released at appropriate intervals notes played by air pipes, bells, or vibrating comb-like spikes such as are remembered in the music boxes of our grandparents. The oldest form of the barrel mechanism is found in the carillon as early as the 14th century.

In the time of Haydn and Mozart the *Flötenuhr*, or "flute-clock," came into vogue, wherein, as each hour was struck, a different tune came wheezing forth. Even before their time, Frederick the Great possessed musical clocks and engaged the brothers Bach (Karl Philipp Emanuel and Wilhelm Friedemann) to compose for them. Michael Haydn likewise composed pieces for a musical clock-maker in Salzburg. Mozart wrote two pieces (K. 594 in 1790, and K. 608 in 1791) "*für ein Orgelwerk in einen Uhr*," or "for an organ mechanism in a clock." The latter was not a mere tune for a toy, but a serious and beautiful composition ending in a fugue. He also wrote an Andante "*für eine Walze in eine kleine Orgel*" ("for a small barrel organ") in 1791 (K. 616). This and K. 608 were written for Count Deym-Müller, who later ordered and received music from Beethoven for a similar purpose. Haydn's interest in musical clocks grew from his friendship with Pater Primitivus Niemecz. Niemecz was

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librarian to Prince Esterházy at Eisenstadt and played 'cello in Haydn's orchestra. His ultimate achievement was a mechanical organ with no less than 112 pipes which was displayed in Vienna and then proved its ability to perform the entire *Magic Flute* Overture of Mozart. It was superseded by the "Mechanical Orchestra," an invention of Johann Strasser in 1802. This wonder of the age played Haydn's "Military" Symphony.

But earlier and more modest mechanisms of Niemecz brought from Haydn his direct contributions to this particular field of musical endeavor. "Niemecz built three clocks," so Karl Geiringer tells us (in his book on Haydn), "equipped with tiny mechanical organs, the first in 1772, the other two in 1792 and 1793. In these he used only music composed by his friend and teacher, Joseph Haydn. Haydn gave the organ of 1772 to the wife of his friend, the Austrian court conductor, Florian Gassmann, at the christening of their daughter Anna. The gift was received with the greatest enthusiasm and the family still treasures the little instrument which has a weak but light, gay, and very clear tone. Ernst Fritz Schmid, who edited these compositions for the first time, has compiled thirty-two pieces, partly from autographs of Haydn and old manuscripts and partly from notes



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written down while the tunes were played by the instruments. By making slight alterations he has adapted them for the piano. They are short and unpretentious though very charming pieces. The sixteen numbers in the clock of 1772 (Nos. 2, 6, 8, 11, and 13-24 of Schmid's Edition) contain one piece with a middle part in F minor *all' Ongarese* (No. 14), a Russian dance (No. 16), and a fugue (No. 24), compositions very characteristic of the period in which the clock was built. The Russian dance is based on a composition by the violinist Giornovichj; this same composition was also used later by Beethoven as a theme for his Twelve Variations in A major. Owing to the character of its accompaniment, the Gassmann family gave the piece the nickname of 'The Bagpipe.' In a similar way No. 6 was named 'The Call of the Quail' and No. 18, 'Gossips at the Coffee Table.' The minuet, No. 11, was slightly changed and later used by Haydn for the minuet in his string quartet, Op. 54 No. 2, composed about 1789. . . .

"Haydn's compositions for musical clocks are related to his works for the piano. Of the three musical clocks mentioned, two were constructed during Haydn's last period of composition. The clock of 1792 was built for Prince Liechtenstein. This tiny instrument with its sweet, weak tone plays twelve pieces, one every hour. Twelve num-

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bers also form the repertory of the clock of 1793 which Haydn gave to Prince Esterházy before leaving on his second trip to England. Of the twenty-four numbers performed by the two instruments, ten (Nos. 2, 6, 8, 11, and 19-24 of Schmid's edition) were already played by the clock of 1772. This proves the early date of their composition. The remaining fourteen numbers belong partly to the eighties and partly to the nineties. No. 4 is an altered version of Haydn's song "*Warnung an ein Mädchen*" and No. 5 shows a certain relationship to the trio of the minuet from symphony No. 85, *La Reine*. No. 25, a march in D major, is also in the repertory of a musical clock constructed in the beginning of the nineteenth century. This instrument plays it together with a grenadier march by Beethoven, a fact responsible for the erroneous attribution of the D major march to the younger composer. No. 28 is a simplified version of the finale of the string quartet, Op. 71 No. 1 (composed in 1793). No. 29 is a minuet which was used in the following year in symphony No. 101 ("*The Clock*") and No. 30 is a sort of piano arrangement of the *perpetuum mobile* from the quartet, Op. 64 No. 5 (published in 1790). Two pieces (Nos. 31 and 32) are preserved in Haydn's original manuscripts, but none of the clocks known so far plays them. No. 32 is a sketch for the finale of symphony No. 99 of 1793-94."

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Shostakovitch worked upon his Seventh Symphony at Leningrad while the city was under siege in August, 1941. He completed the first movement on September 3, the second on September 17, and the third on September 29, according to indications on the score. The finale was written at Kuibyshev in December. The symphony was first performed on March 1, 1942, at Kuibyshev in the Hall of Columns, by the orchestra of the Moscow Bolshoi Theatre, Samuel A. Samosud, conductor. It was performed at the Bolshoi Theatre in Moscow on March 19 (?) by the same orchestra and has since had several performances there. The Leningrad Philharmonic, evacuated from their own city, performed the symphony at Novosibirsk, an industrial center in Siberia, on July 9. There was a performance at the Promenade Concerts of London under Sir Henry Wood on June 29. The score, transferred to 35 mm. photographic film at Kuibyshev, was sent by plane to Teheran, Persia, from there by automobile to Cairo, Egypt, and again by plane to this country. The first performance in the New World was given by a radio broadcast of the NBC Orchestra in New York, Arturo Toscanini conducting, on July 19. The first concert performance took place at Tanglewood, Lenox, Mass., Serge Koussevitzky conducting the orchestra of the Berkshire Music Center in a Russian benefit concert on August 14. It was performed at the Boston concerts October 9, 1942.

The symphony is scored for three flutes, piccolo and alto flute, two oboes and

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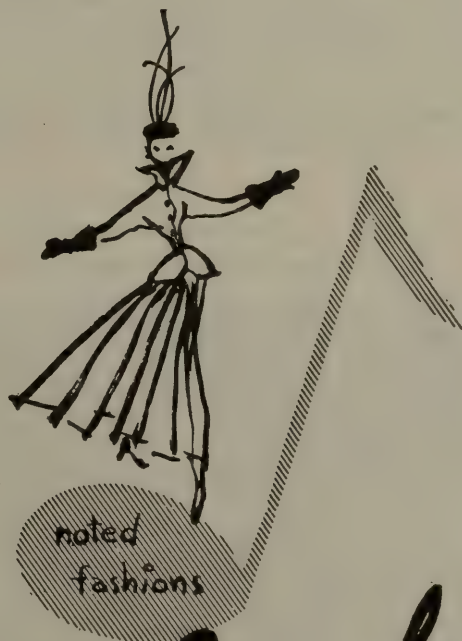
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ON June 23, 1941, the day after the German armies attacked the Soviet Union, Shostakovitch volunteered for the Red Army.* He was refused but joined the People's Guard at Leningrad, for which he wrote two patriotic songs. Concerned for the safety of the Conservatory of Music of Leningrad, where he had studied, and where he was an "examiner" in the composition department, he became a volunteer fire fighter and lived in the school building, in order to protect it from incendiary bombs while Leningrad was under siege. If he had been working upon the Symphony before the German hostilities, as reports indicate, its full impetus must have come under the stress of the moment. "The composer did not leave his piano and writing table even during air raids. This was not bravado; he was physically incapable of tearing himself away from the music." The carefully noted dates upon the manuscript score point to incredible speed, even allowing for earlier sketches. He left Leningrad on October 1 at the official order of the Soviet Government, traveling to Moscow with his wife and two children under considerable danger and carrying his three completed movements with him. It was there that Rabinovich talked to him about his uncompleted score. "He talked about the men and women of Leningrad, those ordinary Soviet citizens before whose

* According to an article on this composer, "Portrait of a Soviet Citizen," by David Rabinovich, published by the Bulletin of the Soviet Embassy at Washington, July 18, 1942.

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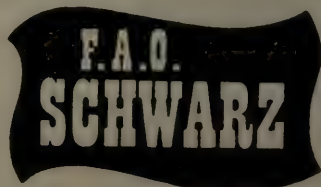
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heroism he bowed in admiration. . . . He talked about his visit to the front lines, of the fighting spirit of our men and their invincible confidence that Leningrad would never fall.

"Then his thoughts involuntarily turned to his symphony. I realized why this was so when he played it to me on the piano a little later. Yes, this was a symphony about the men and women of the Soviet land and our times; of their happiness won in battle and their labor; of the heartless, implacable foe; of heroism; of bitterness and grief; of bereavement, of faith in victory. The symphony embodied the thoughts and feelings of millions." In words attributed to the composer, "It is these people, commonly spoken of as ordinary people, whom I love with all my soul and for whom I feel the most profound sympathy and admiration."

Samosud, the symphony's first conductor, has related that there were forty rehearsals in Kuibyshev before the first performance. "Some measures the orchestra had to repeat 150 or 200 times. The composer himself — an extremely exacting artist — regularly attended rehearsals and took an active part in them. He relentlessly insisted that the orchestra strictly follow the directions in his score, particularly as regards the tempo."

Eugene Petrov, a correspondent who was subsequently killed in the defense of Sevastopol, was present at these rehearsals and wrote: "I raised my head and saw the empty Hall of Columns where the biers of Lenin and Maxim Gorky had stood. The platform was still crowded with the large orchestra. Samosud, the famous conductor, was wiping his forehead with his handkerchief and excitedly explaining something to the first violinist.



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"In the midst of the empty hall, somewhere in the tenth or eleventh row, his elbows propped on the back of a seat, sat a very pale and very slender man with a sharp nose wearing very light horn-rimmed glasses and with bristling auburn hair cut student fashion. Suddenly he sprang up, catching his foot in the seat, and with a sliding gait he almost ran towards the orchestra. He came to an abrupt stop at the conductor's stand. The conductor stooped down and they entered into warm conversation. It was Dmitri Shostakovitch."

This writer, much impressed as he heard the music unfolded for the first time, has prophesied that the finale "will be played in Red Square by an orchestra of 5,000 on the day of our victory!"

The success of the Kuibyshev première has been reported. Of the performance that followed in Moscow the anecdote has been told of the uniformed air raid warden who appeared upon the stage during the last movement but remained in embarrassed silence as the conductor, seeing him, nevertheless continued to the end. When the last note had sounded, the warden rose and said, "Citizens, air raids alarms have been sounding." No one sought shelter until Shostakovitch had been applauded for twenty minutes.

Shostakovitch is quoted as describing his symphony in these words:

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"The second part is a scherzo recalling glorious episodes of the recent past. The thrill of living, the wonder of nature — this is the meaning of the third part, which is an andante. This part leads directly into the fourth, which, with the first, is the fundamental part of the symphony. The first part is devoted to the struggle and the fourth is devoted to the victory. A moving and solemn theme rises to the apotheosis of the whole composition — the presentiment of victory."

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unison by strings and winds separately and combined. The melody is developed in simple scoring and plastic beat, the violin solo predominating. The violin solo yields the line of melody to the flute and piccolo but takes it again and carries it to a *pianissimo* altitude, when there sounds over a dead silence a scarcely audible tattoo on a snare drum. Against this a curious theme is heard from the violins, first playing with the backs of their bows and then *pizzicato*. The theme is a sinister whisper at first. Petrov has called it "an idiotically simple, yet intricate, jocular, yet terrifying, melody. Although you do not yet realize that this is war, the composer has already clutched your heart in his masterly hand." The flutes take up the theme and the oboe and bassoon play it in dialogue. The relentless tapping drum increases slightly, reinforced by the piano, as muted trumpets and trombones take the theme. The wood wind choir repeats it and then joins the rhythmic beat as the violin section carries the melody. All the strings, with oboe and clarinet, continue it. Now the dynamic increases to *fortissimo* as the low strings and winds enter, the xylophone joining the drum. A second drum reinforces the first, the brass choir taking

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the theme, which then is heard from the high strings and wood winds *fff*. Chromatic wails from the brass add a macabre effect.

Now a third drum joins in, while the orchestra reinforces the inexorable marching rhythm. When the din has become almost insupportable the drums cease suddenly and the orchestra traverses a mighty rising scale of accentuated notes to proclaim the initial subject of the movement in pages of great power and ringing assertion. Sharply dissonant tragedy underlies this music of strength. A flute solo over softly sustained chords leads to an *adagio*, a requiem sung by the bassoon solo over tragic *pizzicato* chords. The strings bring its peroration, where the initial heroic theme brings assuagement in the soft effulgence of the restored C major. A peaceful conclusion is disturbed by a *pianissimo* reminiscence of the tapping drum over plucked chords, while the muted trumpet echoes at last the much repeated theme.*

In the scherzo movement (though not so called), the strings set forth in a fantastic *allegretto* and with irregular metrical pulsation a modal dance-like melody, from which a fragment develops into the accom-

* Samosud, describing the rehearsals at Kuibyshev, wrote of this passage: "where the author reverts to the war theme, sounds of trumpets warn, as it were, that war is not over and danger still threatening. But the trumpet that played this strain in the orchestra did not produce the necessary impression of distance, and we placed a trumpeter apart from the orchestra behind the curtain. The composer warmly approved of this idea."



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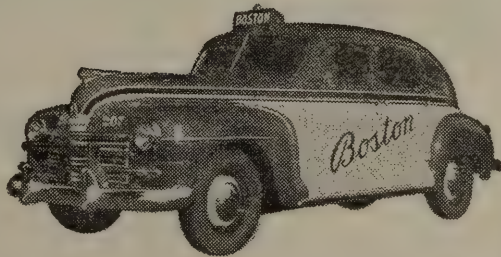
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paniment for a fully phrased melody for oboe and later English horn. A middle section in triple time is by turns strident and martial. The opening theme of the strings returns, and then the accompanying figure, but now there is a long solo from the bass clarinet, crisply accompanied by flute and harp, but at last closing the movement *pianissimo*.

The slow movement alternates at the beginning and end between *adagio* and *largo*, but the principal section is a *largo*. A broad and sonorous introduction opens the movement, with a succession of full chords *fortissimo* for the winds and harps. The strings alone in unison propose a *largo* melody, *adagio* chords returning. The string choir re-asserts itself and is followed by an *adagio* in which there is a long flute solo over a light, transparent accompaniment of plucked chords. The strings carry the melody in a continuing *pianissimo*. The violins alone introduce the main *largo* section, in which a sense of urgency destroys the foregoing peacefulness. There is a heavy bass (*moderato risoluto*) with syncopated chords from the horns. The tread becomes ominous, the harmonic color clashing. A rushing *staccato* figure from the strings



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and military drum increases the suspense, the peak of excitement being reached with a crash of the cymbals. The quiet *adagio* returns, the violas singing a melody of impressive beauty which the 'cellos conclude. The movement ends in a soft *adagio* with a final touch of *pizzicato* chords and softly rolling timpani.

In the finale, which follows without break, the soft roll of the timpani continues while an extended melody is unfolded by the muted strings, the violins leading. With stiffening rhythms and interjections from the winds and drum, the movement gradually assumes the propulsion of a march. The sonority increases, drums and brass being released with terrific insistence. The volume of sound falls away while the violins maintain the springy step. In a *moderato* section, 3-4, the flute and then the 'cellos (with bass clarinet) take the leading voice. The orchestra gathers strength to a new point of eloquence, a crashing chord reëstablishing the march rhythm. The symphony ends with a final proclamation of the heroic theme from the first movement — a tremendous outburst of strength, a strength which speaks less of triumph than of immense determination and conviction.

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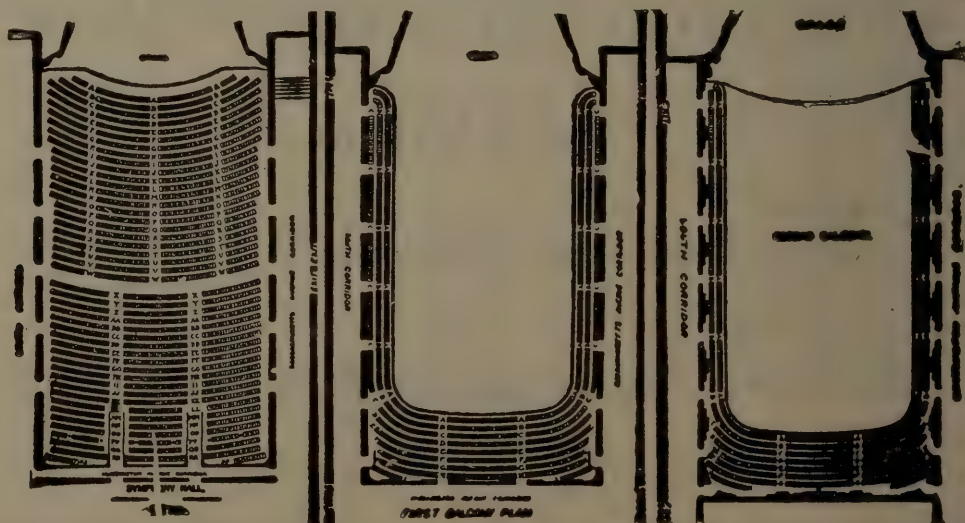
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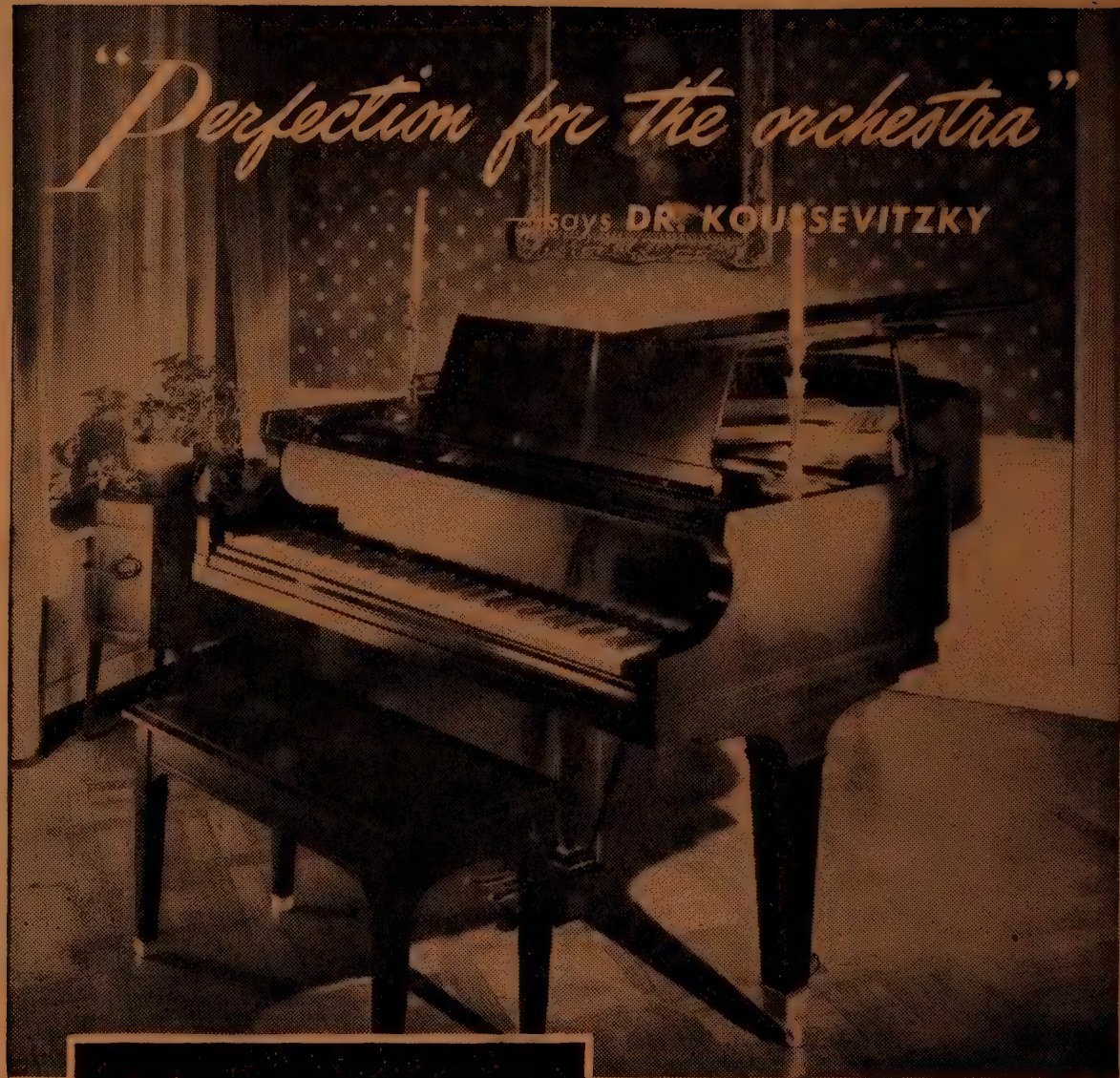
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with historical and descriptive notes by

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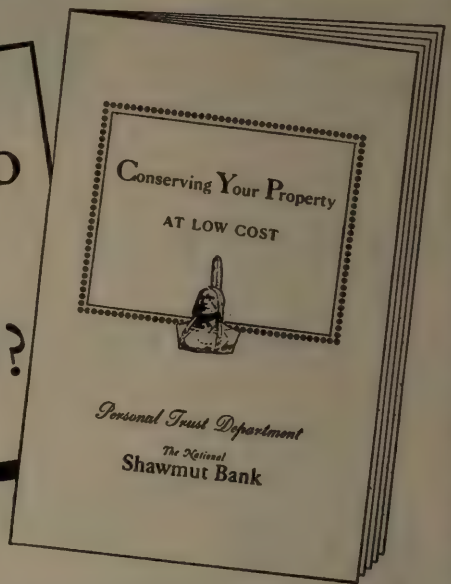
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The seven cartoons for frescoes that are now on exhibition in the Gallery are the work of a young Franco-American artist, Jobic DuVivier. The frescoes, which were intended for a little church near Fontainebleau, will never be made, for the artist has broken down and in all probability will never paint again. The cartoons are now the property of the Newton College of the Sacred Heart, and await the construction of a suitable building in which they may be housed.

There are eight pictures in all: four of the miracles of Christ and four of the parables. The miracles are *The Annunciation* (Luke I, 28), *The Casting out of the Legion of Devils* (Luke VIII, 33), *The Healing of the Woman with an Issue of Blood* (Luke VIII, 44), and *The Raising of Lazarus* (John IX, 44). The second named is only half the size of the others and is not on exhibition but may be seen at the college.

The parables illustrated are those of *The Sower and the Seed* (Luke VIII 5-8), *The Man Who Built His House on a Rock and the Man Who Built His on Sand* (Luke VI 47-49), and the *Wheat and Cockle* (Matt. XIII 24-30), of which last there are two pictures. One follows the Scripture narrative exactly: A man sowed good seed in his field "but while men were asleep his enemy came and oversowed cockle." There is no doubt of the artist's intentions in the other, for he has written the words GOOD SEED and COCKLE in bold letters for all to see.

Jobic DuVivier (the name is the Breton diminutive for Joseph) received in France the little artistic training that his health allowed. He studied at Julien's, at the Fontainebleau Art School and at the Beaux Arts under Duco de la Haille, but at each place he stayed only a short time. He spent some time in the famous monastery on Mount Athos, which accounts for the Byzantine influence evident in his work. There was also a winter in Florence where he studied, with whom nobody knows, but whence he returned in a third-class railway carriage, without baggage, bearing in his arms the wooden cross in primitive Siennese style that is also on exhibition.

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While he was studying at Fontaine-bleau he was asked by the Curé to decorate the little church at Montereau nearby. He lived there for some time, decorating the apse and choir-loft. It was for an enlarged church, which the Curé was planning at Montereau, that Jobic designed the frescoes. There were to have been fourteen of them, but in 1935, when eight were completed, his mind broke. He was then twenty-eight years old.

LOUISE KEYES, P.S.C.J.

Newton College of the Sacred Heart

. . .

MUSIC WITHOUT THOUGHT

After listening to *L'Après-midi d'un Faune*, and having read Thomas Mann's latest novel, Ernest Newman was moved to the following reflections in the *Sunday Times* (March 20):

Never has Debussy's work seemed to me more lovely. I felt just as Hans Castorp in Mann's great novel must have felt when he heard this music for the first time. Mann lays his finger on the secret of the work's charm — its complete freedom from the moralistic or philosophical implications that lie at the root of most of the greatest German music. As he puts it, this music, as it stole on Hans Castorp's ear,

held all eternity in its consummate bliss. No "Justify thyself" was here; no challenge, no priestly court-martial upon one who strayed away and was forgotten of honour. Forgetfulness held sway, a blessed hush, the innocence of those places where time is not; "slackness" with the best conscience in the world, the very apotheosis of rebuff to the Western world and that world's insensate ardour for the "deed."

For the Faun this tormented cosmos does not present itself as a problem to be pondered and grieved over; it simply and sufficiently is.

"*L'Après-midi d'un Faune*," in fact, evokes something in the primal depths of ourselves which had too long been forgotten where music was concerned, for the reason that "music" had come to mean, to most people, German music, which, magnificent as it is, moving us to our very depths in its own way, shows the limitations necessarily inseparable from that way.

A reaction from its basic prepossessions was bound to come as soon as the

non-Germanic nations began to find musical idioms more consonant with the native casts of their own minds. The first shock to the German hegemony, we can now see, came when Berlioz brought a certain type of French mind into the picture. Then the Russians began to write Russian music, Grieg Scandinavian music, Sibelius Finnish music, the Czechs Czech music, and so on. The quaint idea of 19th-century writers, critics and historians, with their Germanised outlook upon the art, was that all these new regional idioms were merely interesting musical "dialects."

From the standpoint of the future historian the great German music of the last two centuries and a half will also rank simply as one dialect among the others.

The new spirit brought in by Berlioz showed itself most markedly in its "nature" painting in music. The Teutons have never got much further in this field than broad impressions of the German forest with its horn calls, the Rhine and the Danube, etc.

The French soon began to paint a very different visible world — compare, for instance, the Invocation to Nature in Berlioz's "Faust," or the Chasse Royale in "Les Troyens," with the "nature scenes" of the great Germans. The eye —and, after all, some musicians have eyes like other people—was beginning to come into its own even in music: travel through the scenery most familiar to Berlioz and most formative of his spirit, that reaching from Dauphiné by way of the Alpes Maritimes to Italy, and you will realise why these musical pictures of his are so fundamentally different from the woodland of Beethoven or Weber, or the Forest Murmurs and the Rhine of the "Ring," or the Good Friday meadows of "Parsifal."

. . .

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By CARL PHILIPP EMANUEL BACH

Born at Weimar, March 8, 1714; died at Hamburg, December 14, 1788

Arranged for orchestra by MAXIMILIAN STEINBERG

Born at Vilna, July 4, 1883

Emanuel Bach composed this concerto for viols (with a concertino of quinton, viola d'amore, viola da gamba and basse da viole). The date of composition is not ascertainable. The concerto was arranged by Maximilian Steinberg in 1909 for flute, two oboes (the second replaced in the slow movement by the English horn, labelled "oboe alto" in the score), bassoon, horn and strings.

DR. KOUSSEVITZKY became acquainted with this concerto as performed by the Society of Ancient Instruments in Paris, a set of viols then being used. It was at his suggestion that Maximilian Steinberg made the present orchestral arrangement.

Steinberg is known as Director of the Conservatory at Leningrad, in which position he succeeded Glazounov on the retirement of that musician. Steinberg received his musical education in this conservatory and studied under both Rimsky-Korsakov and Glazounov. He has composed a considerable amount of music, orchestral, vocal, chamber and for the stage. He married in 1908 the daughter of



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Rimsky-Korsakov, and it was for this occasion that Stravinsky, then a student at the Conservatory, composed his "Fireworks."

Carl Philipp Emanuel Bach, second son of Maria Barbara, was prepared for a legal career and attended the Universities at Leipzig and at Frankfort-on-the-Oder. But a Bach was not easily weaned from the traditional profession of his kind. Though his father did not see fit to put this one among his numerous sons through an intensive musical preparation, the boy attended the Thomasschule at Leipzig and no doubt learned still more at home, where his receptive faculties were alert to the much music-making that went on there. Being left-handed, he could not have played a bowed instrument, but from childhood acquitted himself admirably upon the clavier or organ. It is told that at eleven he could glance over his father's shoulder and forthwith play the music he had seen. He composed profusely, even at this age. Completing his musical studies at Frankfort, he played for Friedrich Wilhelm I of Prussia as well as the Markgraf Friedrich Wilhelm, and had the reigning monarch been more musically inclined would probably have been installed as court musician. When the younger Friedrich succeeded his father in 1740 this musical enthusiast soon made the twenty-four-year-old Bach cembalist of the royal chapel.

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Emanuel Bach was never very contented with his position. Frederick the Great, being conservative in taste, favored the compositions of the brothers Graun in his court, and of Johann Joachim Quantz, his flute master, over the more daring and provocative concertos and sonatas of the Bach who was nevertheless by his wide repute a distinct ornament to the royal retinue. Bach likewise found the endless necessity of accompanying his monarch's performances upon the flute burdensome. If Frederick, who was inclined to take liberties with tempo, imposed his kingly word upon questions of musical taste, Bach would stand staunchly for his rights. Karl Friedrich Fasch, his assistant, reported Bach's remark that "the King might be the autocrat of his kingdom, but enjoyed no prescriptive pre-eminence in the realm of art."

Bach sought release from his position, to which as a Prussian subject (by marriage) he was bound. In 1767, he was at last given his freedom, and was promptly appointed by the Princess Amalia, the King's sister-in-law at Hamburg, as her *Kapellmeister*. For twenty-one years, until his death at the age of seventy-five, Emanuel Bach played the clavier and the organ, composed voluminously, and went down into history as "the Hamburg Bach."

Sebastian Bach's organ music, in Burney's opinion, courted "what was new and difficult, without the least attention to nature and



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facility." His vocal writing was "dry and labored," as compared to the "taste" his son displayed. The writer highly praised one of Emanuel's twenty-two settings of the "Passion," being apparently not even aware that the elder Bach had himself done something noteworthy in that line. Nor had he anything to say for the chamber music of the father, giving all his attention to the son's "more elegant and expressive compositions."

Burney fully appreciated the importance of Emanuel Bach's innovations. "If Haydn ever looked up to any great master as a model, it seems to have been C. P. Em. Bach: the bold modulation, rests, pauses, free use of semitones, and unexpected flights of Haydn remind us frequently of Bach's early works more than of any other composer. . . . Em. Bach used to be censured for his extraneous modulation, crudities, and difficulties; but, like the hard words of Dr. Johnson, to which the public by degrees became reconciled, every German composer takes the same liberties now as Bach, and every English writer uses Johnson's language with impunity."

Emanuel Bach's plain leadership in the establishing of the sonata form is the more impressive when one notes the veneration in which he was held by his successors. Haydn deliberately devoted himself to the assimilation of his form, and Mozart acknowledged in the strongest terms the value to posterity of his book, "Search Toward the

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died at Paris, March 25, 1918

It was in the years 1903-05 that Debussy composed "*La Mer*." It was first performed at the Concerts Lamoureux in Paris, October 15, 1905. The first performance at the Boston Symphony concerts was on March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States).

"*La Mer*" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, double bassoon, four horns, three trumpets, two *cornets-à-pistons*, three trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, two harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

WHEN Debussy composed "*La Mer: Trois Esquisses Symphoniques*," he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. "*L'Après-midi d'un Faune*" of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of "*Pelléas et Mélisande*" was a recent event (1902). Piano, chamber works, songs were to follow "*La Mer*" with some regularity; of larger works the three orchestral "*Images*" were to occupy him for the next six years. "*Le Martyr de St. Sebastien*" was written in 1911; "*Jeux*" in 1912.

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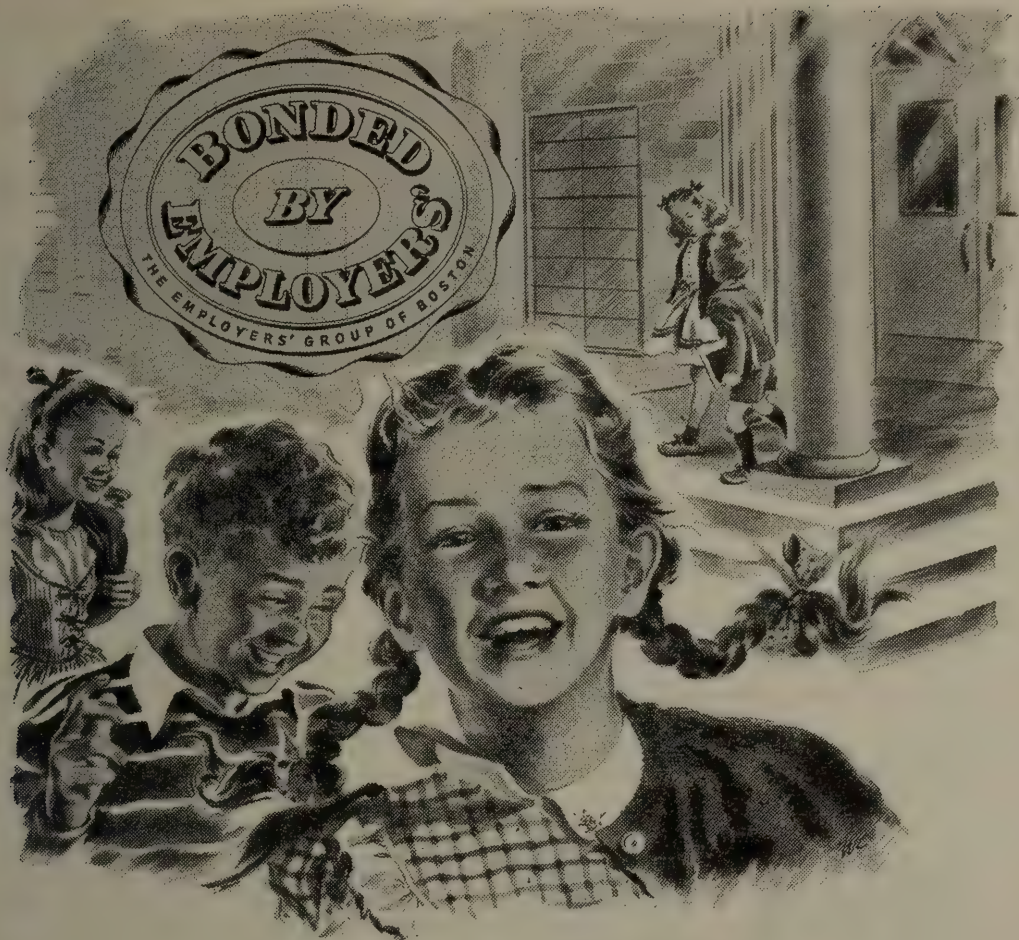


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In a preliminary draft* of "*La Mer*," Debussy labeled the first movement "*Mer Belle aux Iles Sanguinaires*"; he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title "*Jeux de Vagues*" he kept; the finale was originally headed "*Le Vent fait danser la mer*."

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his "*La Mer*." His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of "*La Mer*," it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may

* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.



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not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, "*Poissons d'or*," of 1907, was named from a piece of lacquer in his possession.

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ENTR'ACTE
MUSIC AND THE SATANIC

By ERNEST NEWMAN

The Sunday Times, London, January 2, 1949

SPEAK of the Devil and he is sure to appear, for he is the most sociable of the Immortals; and once he has settled down with you it is difficult to get rid of him. Take my own case of late. For some weeks it was my agreeable duty to think about him in connection with the Don Juan saga. Then, for pure pleasure's sake, I turned to the brilliant dialectic of the scene in hell in "Man and Superman," where, as usual, the Devil talks better sense than anyone else, though Mr. Shaw, apparently, does not think so. Next I read that we are to have another broadcast of "Enoch Soames." Then I am invited to Sadler's Wells to see "Schwanda," with it most companionable of all operatic Devils.

And now, to crown all, I have received from the American publisher Mr. Alfred Knopf a copy of Thomas Mann's new novel, "Doctor Faustus," in the 25th chapter of which is an astounding dialogue, of

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quite Goethean power, between the Devil and the latest Faust, a fictitious modern German composer named Adrian Leverkühn. (I shall return to the book in more detail one of these days.) Manifestly Beelzebub does me the honour of desiring as much of my society as he can get just now; and I beg to assure him that no caller could be more welcome. I have always found him the most stimulating of company and the prince of conversationalists; and if I had a soul which I could flatter myself was worth his or anyone's purchase I should be delighted to have a friendly business talk on the subject with him.

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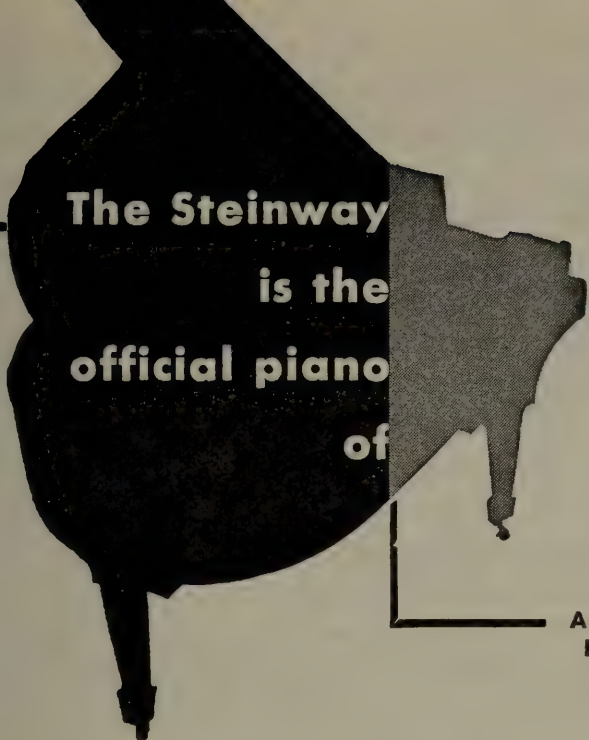
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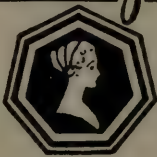
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shapes and colours of things in his field of vision, and he painted what he saw and delighted in. He could call a "sacred trilogy" the "Childhood of Christ," for example, without feeling the smallest interest in the religious aspect of the subject; what fascinated him were the human figures and the local backgrounds against which they stood defined. So it was again with the great Requiem Mass; at the slightest hint of encouragement in the text, or, indeed, without any that is immediately perceptible to us, he abandons the ethical to concentrate on an apocalyptic visual image.

Shocked critics in the 19th century censured him for what they called his excessive realism; and even today people who ought to know better screw their mouths into a patient smile, as at a child whom grown-ups feel they must indulge for a moment in his funny little whimsies, when they listen to such movements as the orgy of brigands in "Harold in Italy." Why it should be any more beneath the dignity of art to paint the orgies of brigands in the Abruzzi than to paint the ecstasies of angels in heaven I have never been able to understand. At any rate Berlioz, when describing his brigands, was painting creatures he had seen; while I have yet to meet with a composer with any first-hand acquaintance with angels in their natural habitat. All

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the musicians can do with these is to perform variant after variant on a few conventional and now worked-out formulae; Berlioz's brigands have at least a musical life entirely their own and his.

Music had to be emancipated from its age-long thralldom to the celestial before it could tackle successfully the no less interesting infernal. The old way of dealing musically with the Devil was to treat him, as Weber does in the Wolf's Glen scene in "Der Freischütz" as merely the wicked reverse side of the virtuous. Berlioz saw him as he is and takes the sympathetic interest in him that so great a power deserves—the final scene of the "Damnation of Faust" was only a momentary concession to convention.

His Mephistopheles and the witches of the last movement of the

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By VIRGIL THOMSON

(Quoted from the New York Herald-Tribune, October 31, 1948)

BERNARD SHAW once described a well-to-do English family as (I quote from memory) "simple people, easily satisfied with the best of everything." The American musical public is rather like that. We consume huge quantities of music; and our standards of quality, judged by what we actually get and take, are the highest, generally speaking, now effective anywhere in the world. The way an orchestra should be able to play is recognized universally, I think, to be the way the best American orchestras do play. And though the French have long maintained ideals of ensemble playing infinitely more refined and more elevated than ours, those ideals are so seldom attained in orchestral practice that the world-wide test of excellence for any orchestral group has come to be the way its work stands up beside that of our New York Philharmonic, our Philadelphia and our Boston bodies.

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In composition, all the chief masters of the older generation now live and work here, excepting the octogenarians Richard Strauss and Jan Sibelius, the latter of whom has not been for two decades a working composer. Schoenberg, Stravinsky, Hindemith and Milhaud are American by residence, the first three also by citizenship. In the middle and younger generations, only Villa-Lobos, Britten and Shostakovitch, of the non-Americans, have had world-wide success. And though no American except the late George Gershwin has ever enjoyed a comparable export market, the works of Copland, Harris, Piston, Barber and many others, including the present writer, appear as frequently on European and South American programs as those of similar foreign living composers do here.

The regions of musical art where America is not the leader of quality are chamber music, gramophone recording and the opera. The first of these is practiced here in a way comparable to the best, but so also is it in Paris. The British are world leaders for quality in the second. The opera is not really first-class anywhere; but even so, Milan, Paris, Vienna, Berlin and, I understand, Buenos Aires give performances as good as those of New York and San Francisco (our only establishments of the first category) and in many cases better

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ones. London, I am sorry to say, once the world center of operatic splendor, now offers only productions of the second class, charming in their way, of course, like those of our City Center, but not up to the standards maintained even today, for instance, in the provincial cities of devastated Germany.

As for musical pedagogy, there is not much in the way of direct instruction that an American student need seek in Europe. Travel, of course, and the acquaintance of European colleagues, is hugely valuable. But the American studios, our four or five really proper conservatories and our multitude of colleges and universities provide good technical instruction and artistic example in a massive manner. The pitiful scarcity of good conservatories here is probably responsible for our colleges and universities having taken over the supplying of practical music lessons to our avid student clientele. European conservatories are still excellent, and so are many of the private teachers; but they are, with few exceptions, no better than ours, and the conservatories take only a small number of foreign students.

In short, American musical life is that of an autonomous organism. Like all autonomous organisms, it takes in nourishment from the outside and produces offspring. It is no part of the present writer's intention to maintain that the world of music outside this country is



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not full of beautiful and fascinating data. Nor that American musicians should not go to the ends of the earth in search of whatever they need, want, could use. It is merely that from a world point of view American music life has changed in my lifetime from a provincial one, with regard to Europe, to one in which Europe tends toward assumption of the provincial rôle.

This does not mean that American musicians should consider that they know it all, any more than New Yorkers should imagine civilization to be confined by the Hudson and Harlem rivers. Travel and foreign residence are the true corrective for metropolitan provincialism. I wish American artists undertook more of both. Nowadays fewer go abroad as music students than formerly. But that very fact creates a need for going on other pretexts. It is time for us to work abroad, to meet our colleagues on a basis of professional equality and mutual respect, to take part everywhere in the real music life of our century. This life, for all the vigor with which it is led around here, does not take place wholly, or even chiefly, on the western shore of the Atlantic Ocean. I think American musicians should make a little effort at this point, lift themselves above their already setting-in complacency and start going places. It is by being restless that we have grown up; by ceasing to be so we shall grow impotent before our time.

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SYMPHONY NO. 7 IN A MAJOR, *Op. 92*

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

BEETHOVEN was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the Seventh Symphony is no exception. It was in the summer of 1812 that the work was completed.* Four years had elapsed since the Pastoral Symphony, but they were not unproductive years. And the Eighth followed close upon the Seventh, being completed in October, 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to

* The manuscript score was dated by the composer "1812; 31ten ———"; then follows the vertical stroke of the name of the month, the rest of which a careless binder trimmed off, leaving posterity perpetually in doubt whether it was May or July.

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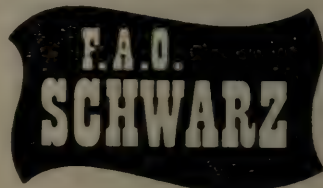
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conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the Seventh Symphony are in large part indeterminate as to date, although the theme of the *Allegretto* is clearly indicated in a sketchbook of 1809. Grove is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven was staying at Teplitz, the fashionable watering place near Prague where he later met Goethe and where, in 1811, he seems to have enjoyed himself in a congenial gathering of intellectuals and musical friends.

But under just what circumstances Beethoven composed this symphony — or any of his major works, for that matter — must remain conjectural. Beethoven met at Teplitz Amalie Sebald, toward whom then and a year later there is evidence that he cherished tender feelings. It was in the summer of 1812 that he wrote his impassioned letter to the "Immortal Beloved" — and thereupon, in a sudden access of that divine energy he alone could command, he began and completed the Eighth Symphony.



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It would require more than a technical yardstick to measure the true proportions of the Seventh symphony —the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the *Finale*) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size.

The long introduction (Beethoven had not used one since his Fourth Symphony) unfolds two vistas, the first extending into a succession of rising scales, which someone has called "gigantic stairs," the second dwelling upon a melodious phrase in F major which, together with its accompaniment, dissolves into fragments and evaporates upon a point of suspense until the rhythm of the *Vivace*, which is indeed the substance of the entire movement, springs gently to life (the *allegro* rhythm of the Fourth Symphony was born similarly but less mysteriously from its dissolving introduction). The rhythm of the main body of the movement, once released, holds its swift course almost without cessation until the end. There is no contrasting theme. When the dominant tonality comes in the rhythm persists as in the opening movement of the Fifth Symphony, which this one resembles and outdoes in its pervading rhythmic *ostinato*, the "*cellule*" as d'Indy would have called it. The movement generates many subjects within its pattern, which again was something quite new in music. Even the Fifth Symphony, with its violent, dynamic contrasts, gave the antithesis of sustained, expansive motion. Schubert's great

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Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of size by similar means in its *Finale*. Beethoven's rhythmic imagination is more virile. Starting from three notes it multiplies upon itself until it looms, leaping through every part of the orchestra, touching a new secret of beauty at every turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the *Allegretto* Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different *Allegretto* of the Eighth). It is in A minor, and subdued by comparison, but pivots not less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. The form is more unvarying, more challenging to monotony than that of the first movement, the scheme consisting of a melody in three phrases, the

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third a repetition of the second, the whole repeated many times without development other than slight ornamentation and varied instrumentation. Even through two interludes and the *fugato*, the rhythm is never broken. The variety of the movement and its replenishing interest are astounding. No other composer could have held the attention of an audience for more than a minute with so rigid a plan. Beethoven had his first audience spellbound with his harmonic accompaniment, even before he had repeated it with his melody, woven through by the violas and 'cellos. The movement was encored at once, and quickly became the public favorite, so much so that sometimes at concerts it was substituted for the slow movements of the Second and Eighth Symphonies. Beethoven was inclined, in his last years, to disapprove of the lively tempo often used, and spoke of changing the indication to *Andante quasi allegretto*.

The third movement is marked simply "*presto*," although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of *fortissimo* and *piano*. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful *presto*, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

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The *Finale* has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters. Schumann calls it "hitting all around" ("*schlagen um sich*"). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the *Finale* and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.*

It is doubtful whether a single hearer at the first performance of the Seventh Symphony on December 8, 1813, was fully aware of the importance of that date as marking the emergence of a masterpiece into the world. Indeed, the new symphony seems to have been looked upon as incidental to the general plans. The affair was a charity concert

* In an interesting article, "Celtic Elements in Beethoven's Seventh Symphony" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a "*ronde des paysans*," are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp rebuke. Never did he evolve a more purely musical scheme.

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 in Symphony Hall*

for war victims.† Johann Nepomuk Mälzel's new invention, the "mechanical trumpeter," was announced to play marches "with full orchestral accompaniment," but the greatest attraction of all was Beethoven's new battle piece, *Wellington's Victory*, or the *Battle of Vittoria*, which Beethoven had designed for Mälzel's "Pan-harmonic" but at the inventor's suggestion rewritten for performance by a live orchestra. This symphony was borne on the crest of the wave of popular fervor over the defeat of the army of Napoleon. When *Wellington's Victory* was performed, with its drums and fanfares and *God Save the King* in fugue, it resulted in the most sensational popular success Beethoven had until then enjoyed. The Seventh Symphony, opening the programme, was well received, and the *Allegretto* was encored. The new symphony was soon forgotten when the English legions routed once more in tone the cohorts of Napoleon's brother in Spain.

Although the Seventh Symphony received a generous amount of applause, it is very plain from all the printed comments of the time that on many in the audience the battle symphony made more of an impression than would have all of the seven symphonies put together. The doubting ones were now ready to accede that Beethoven was a

† The proceeds were devoted to the "Austrians and Bavarians wounded at Hanau" in defense of their country against Napoleon (once revered by Beethoven).



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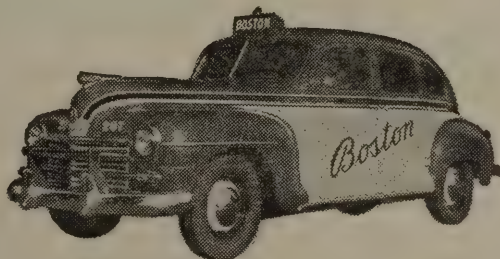
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great composer after all. Even the discriminating Beethoven enthusiasts were impressed. When the *Battle of Vittoria* was repeated, the applause, so wrote the singer Franz Wild, "reached the highest ecstasy," and Schindler says: "The enthusiasm, heightened by the patriotic feeling of those memorable days, was overwhelming." This music brought the composer directly and indirectly more money than anything that he had written or was to write.

The initial performance of the Symphony, according to Spohr, was "quite masterly," a remark, however, which must be taken strictly according to the indifferent standards of his time, rather than our own. The open letter which the gratified Beethoven wrote to the *Wiener Zeitung* thanked his honored colleagues "for their zeal in contributing to so exalted a result." The letter was never published, and Thayer conjectures that the reason for its withdrawal was Beethoven's sudden quarrel with Mälzel, whom he had singled out in this letter with particular thanks for giving him the opportunity "to lay a work of magnitude upon the altar of the Fatherland."

The concert was repeated on Sunday, December 12, again with full attendance, the net receipts of the two performances amounting to



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SERGE KOUSSEVITZKY, *Music Director*

PROGRAMS

SERIES A
THURSDAY EVE-
NING, July 28

VIVALDI.....Orchestral Concerto in D minor
STRAUSS....."Death and Transfiguration"

BRAHMS.....Symphony No. 2, in D major

BEETHOVEN.....Overture to "Egmont"

BEETHOVEN.....Piano Concerto No. 4, in G major
(Soloist: Claudio Arrau)

SATURDAY EVE-
NING, July 30

LISZT.....A Faust Symphony
(In commemoration of the 200th Anniversary
of the birth of Goethe)

LEONARD BERNSTEIN, *conducting*

SUNDAY AFTER-
NOON, July 31

SCHUMANN.....Overture to "Manfred"
SCHUMANN.....Symphony No. 4, in D minor

STRAVINSKY....."Le Sacre du Printemps"

SERIES B

THURSDAY EVE-
NING, August 4

TCHAIKOVSKY.....Serenade for String Orchestra
TCHAIKOVSKY.....Violin Concerto
(Soloist: Jascha Heifetz)

TCHAIKOVSKY.....Symphony No. 4, in F minor

ROUSSEL.....Suite in F major

MILHAUD.....Violoncello Concerto No. 2
(Soloist: Gregor Piatigorsky)

SATURDAY EVE-
NING, August 6

MESSIAEN....."L'Ascension"

FRANCK.....Symphony in D minor

ELEAZAR DE CARVALHO, *conducting*

SUNDAY, AFTER-
NOON, August 7

WILLIAM SCHUMAN.....Symphony for Strings
VILLA-LOBOS.....Mandú-Carárá

STRAUSS....."Thus Spake Zarathustra"

SERIES C

THURSDAY EVE-
NING, August 11

LEONARD BERNSTEIN, *conducting*

SCHUBERT.....Symphony No. 4 ("Tragic")

SHOSTAKOVITCH.....Symphony No. 7

HAYDN.....Symphony in G major, No. 88

SATURDAY EVE-
NING, August 13

BRITTEN.....Symphony with Chorus
(First performance)

C. P. E. BACH.....Concerto for Orchestra

COPLAND....."Quiet City"

DEBUSSY....."La Mer"

SUNDAY AFTER-
NOON, August 14

BEETHOVEN.....Symphony No. 5, in C minor

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Hall.

4,000 florins, which were duly turned over to the beneficiaries. Schindler proudly calls this "one of the most important movements in the life of the master, in which all the hitherto divergent voices save those of the professional musicians united in proclaiming him worthy of the laurel. A work like the Battle Symphony had to come in order that divergent opinions might be united and the mouths of all opponents, of whatever kind, be silenced." Tomaschek was distressed that a composer with so lofty a mission should have stooped to the "rude materialism" of such a piece. "I was told, it is true, that he himself declared the work to be folly, and that he liked it only because with it he had thoroughly thrashed the Viennese." Thayer assumes that Beethoven's musical colleagues who aided in the performance of the work "viewed it as a stupendous musical joke, and engaged in it *con amore* as in a gigantic professional frolic."

The Seventh Symphony had a third performance on the second of January, and on February 27, 1814, it was performed again, together with the Eighth Symphony. Performances elsewhere show a somewhat less hearty reception for the Seventh Symphony, although the *Allegretto* was usually immediately liked and was often encored. Friedrich Wieck, the father of Clara Schumann, was present at the first performance in Leipzig, and recollected that musicians, critics, connoisseurs and people quite ignorant of music, each and all were unanimously of the opinion that the Symphony — especially the first and last movements — could have been composed only in an unfortunate drunken condition ("*trunkenen Zustände*").

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Jordan Hall, Friday Evening, April 22 at 8:15 P.M.

PROGRAM

I

Arioso der Natasia (from "Charadeka")TCHAIKOWSKY
My Native LandGRETCHANINOW
Where dancing was loudestTCHAIKOWSKY
Love EternalGRETCHANINOW
The Statue in Tsarskoe SeloCUI

CONSUELO CLOOS

II

Prayer of Sousanin (from "Life for the Tsar")GLINKA
Songs and Dances of DeathMOUSSORGSKY
Trepak
Marshal of Death
SerenadeNEPRAVNIK

MAXIM PANTELEIEFF

III

Figure de force brulante et farouchePOULENC
Une ruine coquille videPOULENC
Mon oiseau ne revient pasSIBELIUS
Canto FunebreRESPIGHI
Aria di Rosa (from "L'Arlesiana")CILEA

CONSUELO CLOOS

INTERMISSION

IV

(a) Aleko (aria from "Aleko")RACHMANINOFF
SteppeGRETCHANINOW
The ProphetRIMSKY-KORSAKOFF
(b) Aria of Konchak (from "Prince Igor")BORODIN
Love EternalBORODIN
Aria Prince Galitsky (from "Prince Igor")BORODIN

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V

(Entire Group in Manuscript)
*(From poems by Consuelo Cloos)

*Raven River (with Chinese gong)HOVHANESS
*Pagan-SaintHOVHANESS
*Lullaby of the LakeHOVHANESS
Tapor (with cymbals)HOVHANESS

CONSUELO CLOOS

VI

BenedictionTCHAIKOWSKY
Be it bright dayTCHAIKOWSKY
ConjurationSHAPOURIN
Song of BacchusGLAZOUNOFF
Moment of FearTCHAIKOWSKY
Aria of Robert (from "Iolanthe")TCHAIKOWSKY

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LIST OF WORKS

Performed in the Tuesday Evening Series

DURING THE SEASON 1948-1949

| | | |
|------------------|--|-----------------|
| C. P. E. BACH | Concerto in D major for Stringed Instruments (Arranged for Orchestra by Maximilian Steinberg) | IX April 19 |
| BEETHOVEN | Symphony No. 3 in E-flat major, "Eroica," <i>Op.</i> 55 | I October 12 |
| | Symphony No. 4 in B-flat major, <i>Op.</i> 60 | VI January 25 |
| | Symphony No. 7, in A major, <i>Op.</i> 92 | IX April 19 |
| | Overture to "Leonore" No. 2, <i>Op.</i> 72 | VI January 25 |
| | Piano Concerto No. 1, in C major, <i>Op.</i> 15 | IV December 21 |
| | Soloist: Leonard Bernstein | |
| BRAHMS | Symphony No. 1 in C minor, <i>Op.</i> 68 | III November 23 |
| | Symphony No. 3 in F major, <i>Op.</i> 90 | V January 4 |
| | Academic Festival Overture, <i>Op.</i> 80 | I October 12 |
| BRUCKNER | Adagio from the String Quintet | V January 4 |
| CORELLI | Sarabande, Gigue and Badinerie (arranged for String Orchestra by Ettore Pinelli) | III November 23 |
| DEBUSSY | "Ibéria" ("Images" for Orchestra, No. 2) | VI January 25 |
| | "La Mer," Trois Esquisses Symphoniques | IX April 19 |
| | "Prélude à l'après-midi d'un Faune" (Eclogue by Stéphane Mallarmé) | I October 12 |
| HAYDN | Symphony No. 101 in D major ("The Clock") | VIII March 22 |
| HONEGGER | Symphony for Strings | II November 2 |
| PROKOFIEFF | Scythian Suite, "Ala and Lolli," <i>Op.</i> 20 | III November 23 |
| RAVEL | "Daphnis et Chloé," Ballet (Second Suite) | I October 12 |
| RIMSKY-KORSAKOV | "The Russian Easter, Overture on Themes of the Obichod," <i>Op.</i> 36 | VII February 22 |
| | Suite from the Opera, "The Fairy Tale of Tsar Saltan" (After Pushkin) | V January 4 |
| SCHUMANN | Overture to Byron's Manfred, <i>Op.</i> 115 | IV December 21 |
| SHOSTAKOVITCH | Symphony No. 7, <i>Op.</i> 60 | VIII March 22 |
| STRAUSS | "Also Sprach Zarathustra," Symphonic Poem (Freely after Friedrich Nietzsche) | VII February 22 |
| | Till Eulenspiegel's Merry Pranks, after the Old- fashioned, Roguish Manner, in Rondo Form | II November 2 |
| STRAVINSKY | Chant du Rossignol, Symphonic Poem | VI January 25 |
| | Suite from the Ballet, "L'Oiseau de Feu" | IV December 21 |
| VAUGHAN WILLIAMS | Symphony No. 6 | II November 2 |
| VILLA-LOBOS | "Fantasia de movimentos mixtos," for Violin and Orchestra | VII February 22 |
| | Soloist: Oscar Borgerth | |
| VIVALDI | Concerto in D minor for Orchestra with Organ (Edited by A. SILOTI) | II November 2 |
| WAGNER | Prelude to "Lohengrin" | III November 23 |
| | Prelude and "Liebestod" from "Tristan und Isolde" | IV December 21 |
| WEBER | Overture to "Euryanthe" | V January 4 |

LEONARD BERNSTEIN conducted on December 21 and March 22;
 RICHARD BURGIN on January 4; ERNEST ANSERMET on January 25;
 ELEAZAR DE CARVALHO on February 22.

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| APRIL 25 | |



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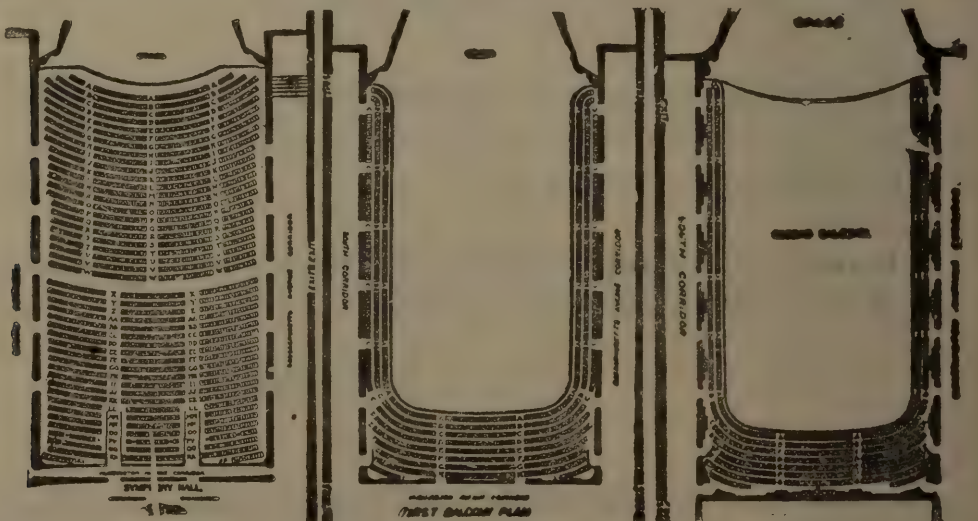
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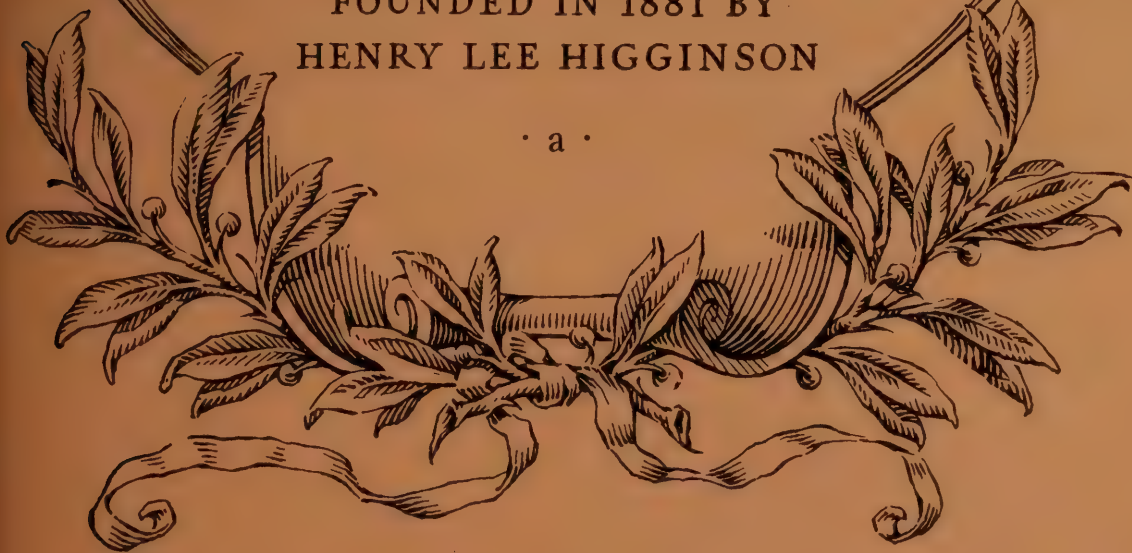
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SYMPHONY HALL, BOSTON

SIXTY-EIGHTH SEASON, 1948-1949

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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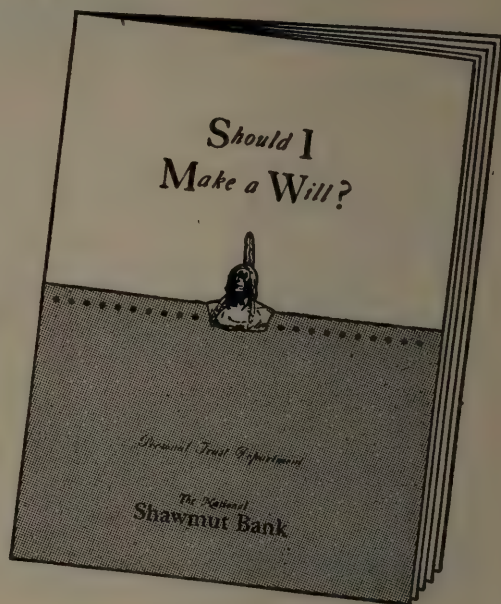
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SYMPHONIANA

Exhibition

EXHIBITION

*Lithographs by Toulouse Lautrec.
(Loaned by the Boston Museum of Fine Arts.)*

L'Anglais au Moulin Rouge
Jane Avril
Miss May Belfort
Brandes et le Bargy, dans Cabotins
La Chatelaine ou le Tocsin
Clown
La Clownesse au Moulin-Rouge
Couverture de L'Estampe Originale
Divan Japonais
Elsa, dite La Viennoise
Femme á Glace
Femme au Corset
Femme au Lit, Profil
Femme au Plateau
Femme au Tub
Femme Couchée
Femme qui se lave
Frontispice pour Elles
Irish and American Bar
Le Jockey
Marcelle Lender debout
May Milton
La Passagère du 54 ou Promenade en
Yacht
Promenoir
Une Redoute au Moulin-Rouge
Sescau
Troupe de Mlle. Eglantine
Les Vieilles Histoires

Erratum—In Bulletin No. 1, page 28, the Albert H. Wiggin Collection of the Boston Public Library was referred to as the "Albert H. White" Collection.

. . .

THE STATUES IN SYMPHONY HALL

McKim, Mead, and White, architects of Symphony Hall, and Professor Wallace C. Sabine, their acoustical adviser, found in statuary the solution to several of their most pressing problems.

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strapped shoe to
the romantic hat
swept by curled
ostrich plumes . . .
from the bare-
shouldered waltz
dress to the stiff-
fabric cocktail suit
. . . from smoothly
fitted gloves to
a ladylike bag!

Faced with the necessity of relieving the large wall surfaces above the second balcony, Professor Sabine found that niches, suitable to holding statues, would be a perfect solution to his problem. In addition, the backs of the niches, protected by natural shadows and the statues, would, if necessary, provide admirable places for experimentation with acoustical building materials too rough to be put on exposed wall surfaces. At the same time, the statues themselves would help considerably to solve the architect's decorative problem in a suitable and dignified way.

A committee of two hundred interested symphony-goers, under the leadership of Mrs. J. W. Elliot, selected and donated casts of eighteen well-known statues. They were not in place for the dedicatory concert in Symphony Hall, October 15, 1900, but were added as they were completed by Pietro Caproni in his Boston studio.

The statues chosen were selected not only for their beauty, but in most cases with an eye to the appropriateness of the subject to the use of the new auditorium. Thus, there are two statues of Apollo, god of music and poetry, and one of Athena, goddess of learning. Their apostles are represented by statues of the dramatists, Sophocles and Euripides; the orators Æschines and Demosthenes; Anacreon, chief Greek poet of love and wine; as well as of three satyrs. Apollo and two of the satyrs are the only musically-minded ones in the group: one statue shows Apollo playing on his cithara; and the satyrs hold cymbals, with which they are evidently beating out time for their dancing.

Pheidias, best known of all Greek sculptors, was most famous for his mammoth statues of Athena and Zeus on the Acropolis, for his design and supervision of the sculpture for the Parthenon, and for his Lemnian Athena. (In Symphony Hall, this statue is the fourth from the stage on the left-hand side of the auditorium.) It was the Lemnian Athena that the ancients found the most impressive of his work. Pausanias, who traveled extensively in the second century, A.D., wrote: "The most remarkable of the works of Pheidias, an image of Athena, called

Lemnian, after the dedicators." Lucian had this to say in dialogue form:

"*Lyk*: Which of the works of Pheidias do you praise most highly?

"*Pol*: Which but the goddess of Lemnos, whereon Pheidias deigned to inscribe his name. Pheidias and the Lemnian goddess shall bestow on her the outline of her countenance, her delicate cheeks and finely proportioned nose."

The body of an excellent Roman copy of this Athena had been in the collection of the museum at Dresden for some time before it was discovered that a head in the Bologna museum obviously belonged to it. The cast of the reassembled Lemnian Athena enables us to get some idea of the masterwork of Athens' greatest sculptor.

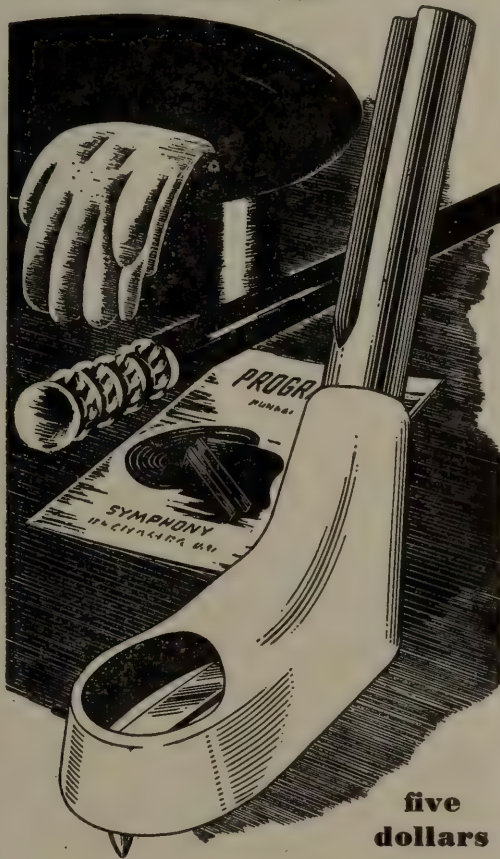
The Resting Satyr which stands nearest the stage on the left-hand side of the hall is best known for supplying Hawthorne with the title of one of his best-known books. Now, as often as not, the satyr is known by the name of the book, "The Marble Faun." Praxiteles executed the original in the fourth century B.C., and the Roman copy by which we know the work stands in the Capitoline Museum in Rome.

The Amazon by Polycleitos (which is next to the Marble Faun) is a statue with a "story." The tale is told that statues of the Amazons were wanted for the Temple of Artemis at Ephesus, where the female warriors had taken refuge from Dionysos in ages past. The greatest sculptors of Greece, including Pheidias of Athens and Polycleitos of Argos, brought statues of Amazons for the occasion. The competing artists were then called upon to choose the best statue. In the first poll, each man voted for his own work; but as soon as they had shown this faith in their own work, they agreed upon the statue of Polycleitos as the winner.

The statue from which the cast was taken is now in Copenhagen. Several other Amazons gracing various European museums are assumed to be copies of the statues submitted by the unsuccessful competitors in the fifth century B.C.

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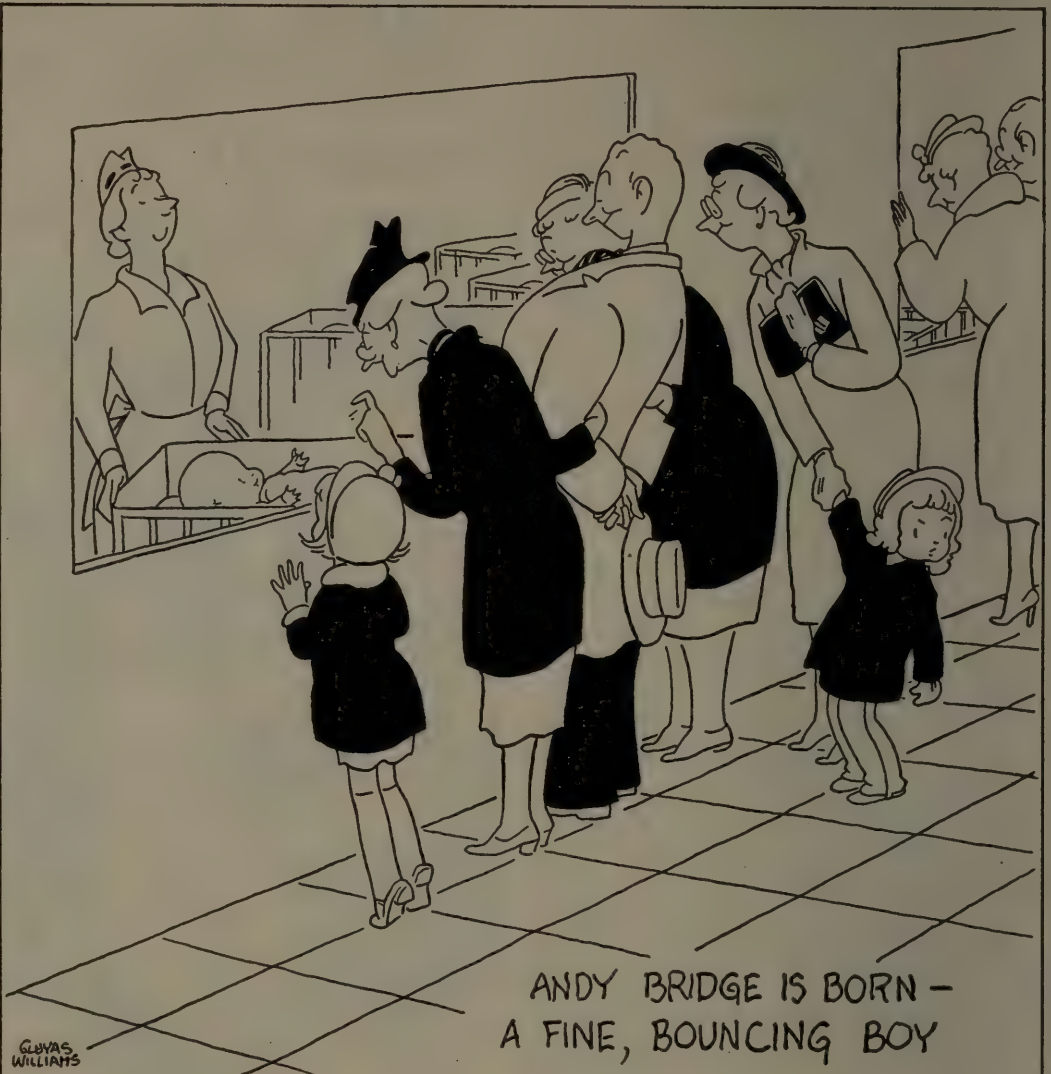
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III. Allegro

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CONCERTO IN D MINOR, *Op. 3, No. 11*

By ANTONIO VIVALDI

(Born about 1680 in Venice; died in Vienna, July 28, 1741)

Transcribed for Orchestra with Organ by ALEXANDER SILOTI*

This is the eleventh of the set of twelve *concerti grossi* published by Vivaldi as Opus 3, under the title *L'Estro armonico* (Harmonic inspiration). They appeared in Amsterdam about 1714 or 1716, under the publication of *Roger et le Cene*, dedicated to Ferdinand III of Tuscany. Vivaldi wrote these concertos for four violins, two violas, 'cello and organ bass. The Concerto in D minor, No. 11, has been edited also by Sam Franko and by Dezsö d'Antalfy.† The edition of Alexander

* Alexander Siloti, pianist and conductor, was born in Kharkov, Russia, October 10, 1863. A pupil of Nikolas Rubinstein and Tchaikovsky (at the Moscow Conservatory), and of Liszt, a friend and contemporary in his youth of such musicians as Rachmaninoff and Scriabin, he held the experience and memory of Russia's musical past. Alexander Siloti appeared as piano soloist at these concerts February 4, 1898, and April 7, 1922. He died December 8, 1945.

† D'Antalfy's transcription is for full orchestra, is based on Bach's arrangement, and exercises considerable freedom, putting the fugue at the end. This version was performed by the New York Philharmonic Society, February 29, 1940, John Barbirolli conducting.

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Siloti is based directly upon Vivaldi's original manuscript. It is scored for two flutes, two oboes, two clarinets, two bassoons, contra-bassoon, organ and strings.

The concerto in this arrangement was the opening number on Serge Koussevitzky's first program in America — at the Boston Symphony concerts of October 10-11, 1924.

THIS concerto bears its story of neglect, confusion and restitution. The music of Vivaldi has been so little known and regarded that when it was unearthed a century after his death in the State Library at Berlin in a copy made by Bach, many more years were destined to pass before it was recognized as the music of Vivaldi.

The history of the concerto is this: Johann Sebastian Bach, probably in the last years of his Weimar period, evidently copied this concerto, according to a way he had of copying string concertos of the Italian master, adapting them for his own uses on the harpsichord or organ. Bach arranged this concerto for organ with two manuals and pedal. In about the year 1840, two copies in Bach's hand came to the light of day in the Prussian *Staatsbibliothek*, and the concerto was circulated once more in the world, but this time in Bach's organ arrangement. It was presented by F. K. Griepenkerl in the Peters Edition at Leipzig, not as Vivaldi's music, not even as music of Sebastian Bach, but as the work of his son Wilhelm Friedemann Bach. The error is explained by the examination of the manuscript: The cover is missing, and at the

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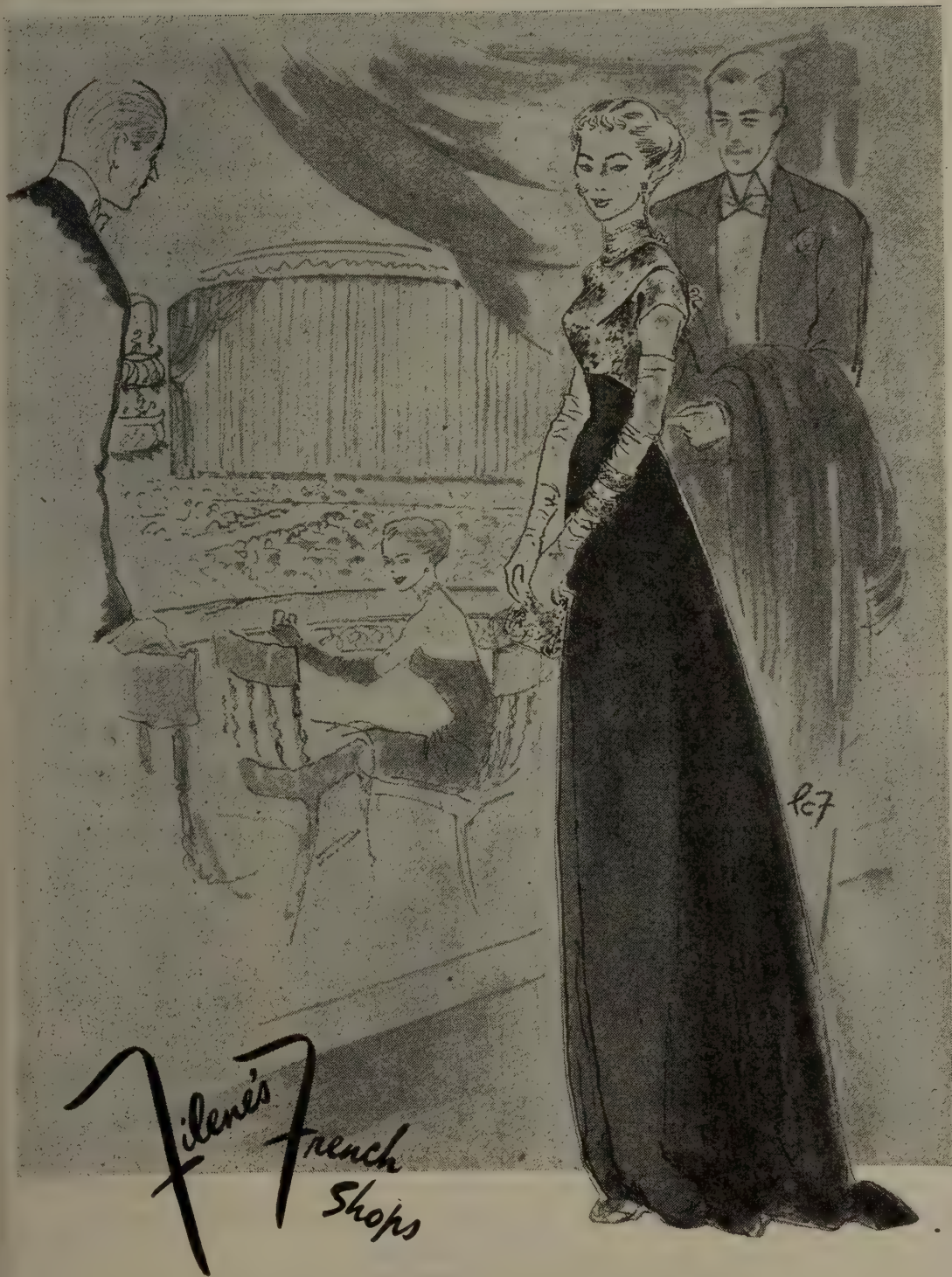
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top of the first page of the score, which is in the neat and unmistakable script of Sebastian Bach, there stands in the scrawled writing of Bach's eldest son: "Di W. F. Bach," and underneath this: "*Manu mei Patris descriptum.*" Herr Griepenkerl took the line "Copied by the hand of my father" on its face value and supposed the concerto to be the original work of Friedemann Bach, not questioning why the elder Bach should trouble to copy his son's music, and supporting his assumption by pointing out that the music is plainly in the style of Wilhelm Friedemann and just as plainly not in the style of his father.

The supposed original organ concerto of Friedemann Bach had a long and wide vogue and further appeared in an arrangement for piano by August Stradal. It was not until 1911 that Vivaldi's authorship was established. Max Schneider made the correction in the Bach *Jahrbuch* of that year.*

The introduction to the first movement is based on broad arpeggios and runs by the strings against sonorous chords. There follows a fugue, in which Siloti doubles strings and wood winds in the various voices, bringing in the organ for the full chords of the climax. The second movement is an even-flowing Largo in 6-8 rhythm, subdued and contemplative, and so in contrast with the surrounding movements. The

* "The so-called Original Concerto in D minor of Wilhelm Friedemann Bach."



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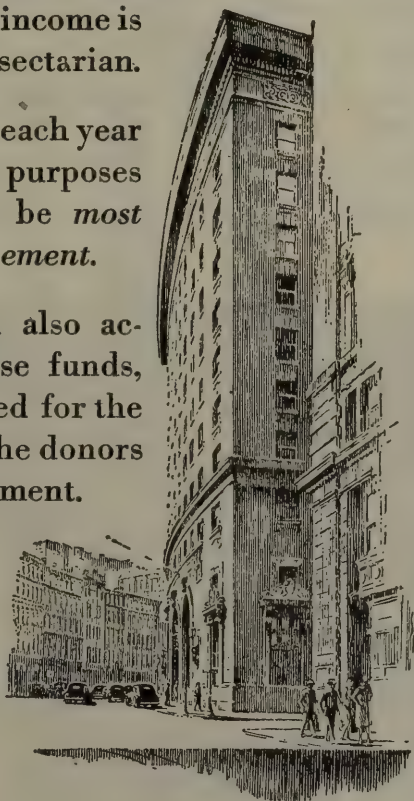
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editor scores the Largo for strings only. The final Allegro again develops fast, supple figurations, mostly by the violins, roundly supported by successions of chords.

Little is known about Vivaldi, save that he was a Venetian, the son of a violinist at St. Mark's, and that he was a musician to Duke Philip of Hesse, probably during his residence at Mantua from 1707 to 1713. On the Duke's departure Vivaldi returned to Venice, where he became violinist at St. Mark's Church, and likewise *maestro di concerti* at the *Ospedale della Pietà*, a foundling hospital for girls with a female orchestra and choir. His nickname, "the red priest" (*il preto rosso*), has been supposed to derive from the color of his hair. Carlo Goldoni, the eighteenth-century Venetian playwright, has spoken in his memoirs of the "Abbé Vivaldi, called '*il preto rosso*' on account of his hair. He was much better known by this soubriquet than by his real name." But Bernardino Molinari, the Italian conductor and a modern authority on Vivaldi, has put forward the theory that the name came from "his custom of wearing a semi-clerical habit of red."

A Mr. Wright, in his "Travels through Italy from 1720 to 1722," found it "very unusual" to observe a priest playing in the orchestra, and added that "the famous Vivaldi, whom they call the '*preto rosso*,'

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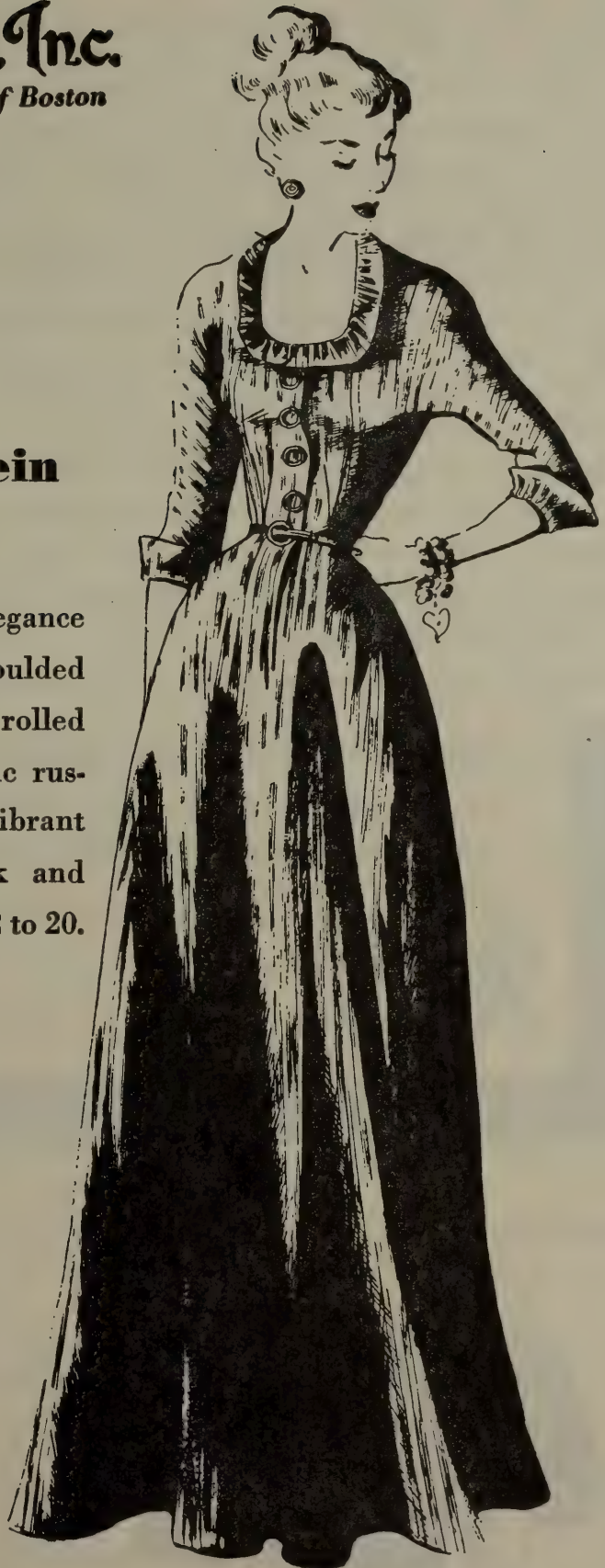
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very well known among us for his concertos, was a topping man among men." Philip Hale has quoted Ernst Ludwig Gerber, who in his *Lexikon der Tonkünstler* (Leipzig, 1790) says that Vivaldi in his old age, "about 1730, was extraordinarily pious, so that he would not put his rosary aside until he took up the pen to write an opera, which happened frequently." "It is also said of him," remarked Mr. Hale, "that once, celebrating his daily Mass, a musical idea came into his head that delighted him. He left the altar and went into the sacristy to write it down, and then returned to go on with the Mass. Taken before officers of the Inquisition, he was declared not wholly sane. The only punishment meted out to him was that he should not be allowed to celebrate the Mass. Is this fact or legend?"

The felicities of Vivaldi the composer have had scant recognition. Although he was a popular figure in his day, authorities were inclined to condescend to him. Charles Burney spoke of him in his history of music as "Don Antonio Vivaldi" and classed him among the "flashy players" whose chief merit was "rapid execution." "If acute and rapid tunes are evil," wrote Burney, "Vivaldi has much of the sin to answer

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for." He grouped Vivaldi together with Albinoni Alberti and Tassarini "among the light and irregular troupes," as compared to the illustrious Roman school formed by Corelli. Sir John Hawkins in his history found some of the showy violin passages of Vivaldi to be "wild and irregular . . . transgressing the bounds of melody and modulation." Like Burney, he stressed the point that Vivaldi must have owed much to Corelli.

But Bach himself gave unmistakable evidence of his deep regard for Vivaldi by carefully copying eleven of the Italian composer's string concertos, six for harpsichords, four for organ, and one (the concerto for four violins) for four harpsichords.

It can be ventured, from the success nowadays of occasional performances of his concertos or violin music, that the genius of Vivaldi has not even yet had its due on the part of those who compile and record. There has been no collected edition of his works. Those of his operas, symphonies and religious music which survive, do so as manuscripts in Old World archives, for the most part quite undisturbed. Some of his many concertos have come down to us as scarce relics of editions now long extinct. The music in current circulation consists

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At a Vivaldi Festival in Siena, in 1939, a number of unknown scores were brought to performance, including the opera *L'Olimpiade*. Alfredo Casella, a tireless enthusiast on the subject of Vivaldi and his period, then wrote:

"The compositions chosen for the festival confronted us with a Vivaldi who can be compared without hesitation to J. S. Bach (every day it is more evident that the influence exerted by Vivaldi on the Cantor was considerable and perhaps even decisive in his molding). The prodigious wealth of musical invention; the dramatic force (which recalls so imperatively the brilliance and fire of the great Venetian painters); the mastery of choral polyphony; the marvelous dynamism of the instrumental part, the incessant movement of which, independent of the voices and chorus, plainly forecasts the Wagnerian style, and finally, the high quality of the emotion which animates his works — all these put Vivaldi in a wholly new light."

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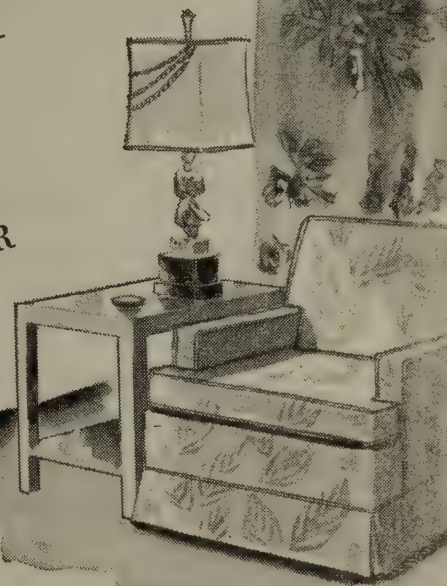
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Arranged for Orchestra by MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, on March 7, 1875; died in Paris, December 28, 1937

Moussorgsky composed his suite of piano pieces in June 1874. Maurice Ravel made his orchestral setting of them in 1923. The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, May 3, 1923. Dr. Koussevitzky first played the suite at the Boston Symphony concerts November 7, 1924.

The orchestration consists of two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, alto saxophone, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, snare drum, triangle, tam-tam, whip, celesta, xylophone, glockenspiel, two harps, rattle, chime and strings.

MOUSSORGSKY composed his suite of piano pieces in June, 1874, on the impulse of his friendship for the architect Victor Hartmann, after a posthumous exhibit of the artist's work which immediately followed his death. "It almost asks for orchestration," wrote A. Eaglefield Hull of the music, some years ago, and indeed no less than six

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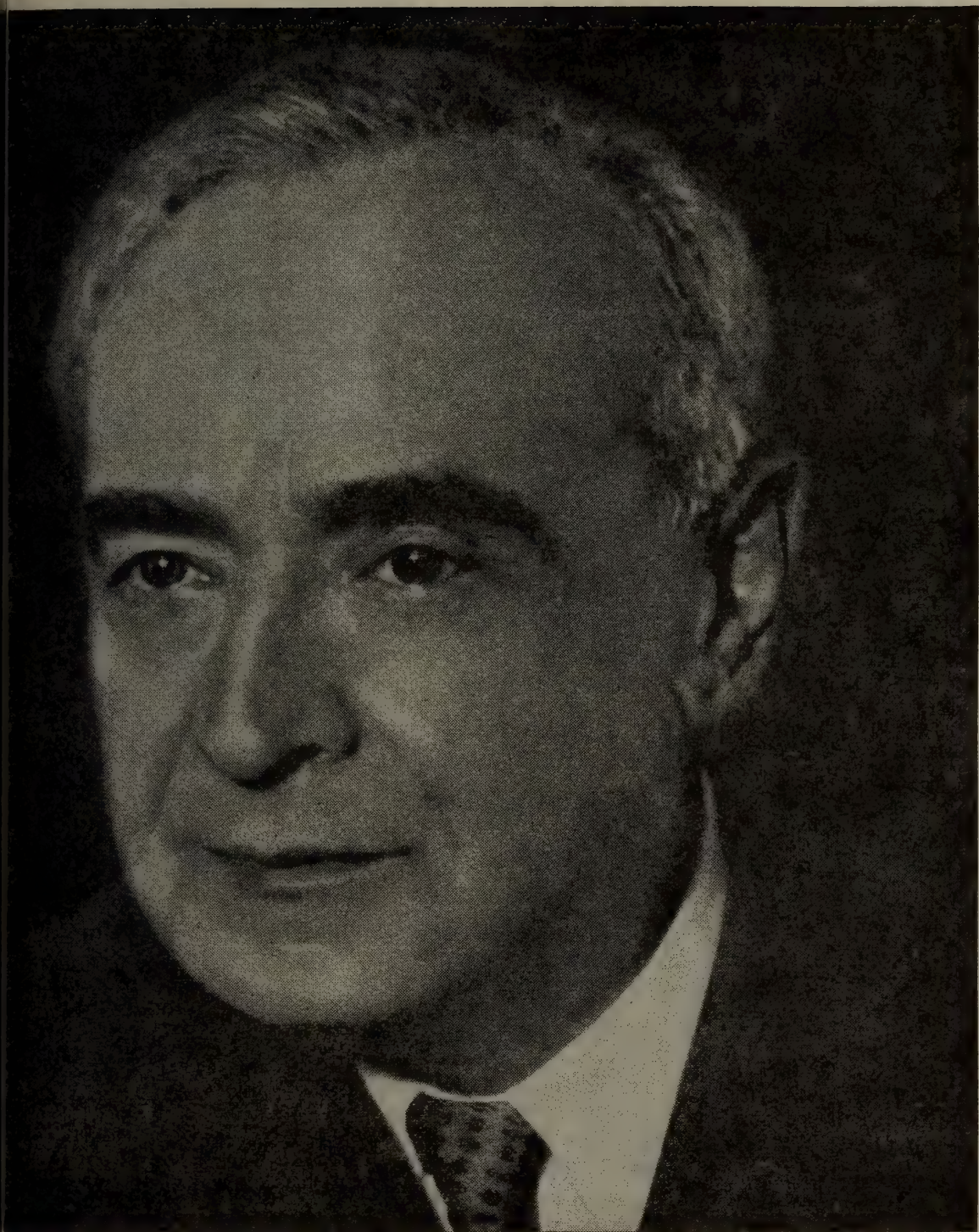
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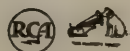
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musicians have been tempted to try a hand at the task. Touthmalov (in St. Petersburg, 1891) set eight of the pieces, and in more recent years Sir Henry Wood in London, Leonidas Leonardi in Paris, and Maurice Ravel in Paris, have arranged the whole suite. Ravel made his setting in 1923 for Dr. Koussevitzky, at the conductor's suggestion. There have been still later orchestrations by Lucien Cailliet and Leopold Stokowski.

"Hartmann is bubbling over, just as *Boris* did," wrote Moussorgsky to his friend Stassov, while at work upon his "Pictures at an Exhibition." "Ideas, melodies, come to me of their own accord, like the roast pigeons in the story — I gorge and gorge and over-eat myself. I can hardly manage to put it down on paper fast enough."

Moussorgsky, so his friends have said, was seldom moved to exuberance over his work — was more often inclined to anxious questionings in such confidences. As a matter of fact, both the subject and the moment were just right to draw forth the very best from Moussorgsky's genius. He was deeply moved by the death of his artist friend, and his music was at its best when quick, graphic characterization was called for, liberated from such heavy responsibilities as development, extended form, detail of instrumentation.



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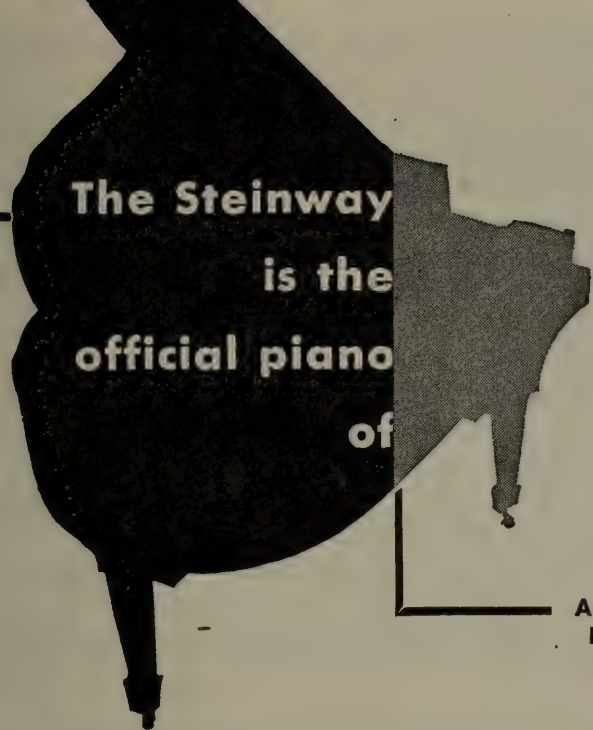
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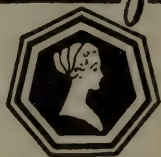
PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, in the early numbers, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face "*nel modo russo*." The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.*

GNOMUS. There seems reason to dispute Riesmann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interspersed, are forcibly suggestive." Stasov, writing to Kerzin in reply to the latter's inquiry, explained: "The gnome is a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artists' Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks." This description is in accord with the exhibition catalogue.

IL VECCHIO CASTELLO. No such item occurs in the catalogue, but the Italian title suggests a group of architectural water colors which Hartmann made in Italy. "A mediæval castle," says Stasov, "before

* One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

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which stands a singing troubadour." Moussorgsky seems to linger over this picture with a particular fascination. (Ravel used the saxophone to carry his nostalgic melody.)

(*"Il Vecchio Castello"* is omitted at this performance.)

TUILERIES. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. (The catalogue names this drawing merely as *Jardin des Tuileries*.) The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scored for the high woodwinds.

BYDLO. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk song in the Aeolian mode, evidently sung by the driver." Moussorgsky was not nearly so explicit. He described this movement in a letter to Stasov as "*Sandomierskie Bydlo*," or "Cattle at Sandomierz," adding that the picture represents a wagon, "but the wagon is not inscribed on the music; that is purely between us." There is a long crescendo as the wagon approaches — a diminuendo as it disappears in the distance. Calvocoressi finds in the melody "*une pénétrante poésie*." (Ravel, again departing from usual channels, has used a tuba solo for his purposes.)

BALLET OF CHICKS IN THEIR SHELLS. Hartmann made sketches for the costumes and settings of the ballet "Trilbi," which, with choreog-

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raphy by Marius Petipa and music by Julius Gerber, was performed at the Bolshoi Theater in St. Petersburg in 1871. The sketches described in the exhibition catalogue show canaries "enclosed in eggs as in suits of armor. Instead of a head-dress, canary heads, put on like helmets, down to the neck." There is also a "canary-notary-public, in a cap of straight feathers," and "cockatoos: gray and green." The story of "Trilbi" concerned a chimney sprite in a Swiss chalet, who fell in love with the housewife. The fact that the plot in no way suggested either canaries or chickens in their shells did not bother the choreographer, who was looked upon to include in his spectacle the child dancers of the Imperial Russian Ballet School in the traditional garb of birds and butterflies.

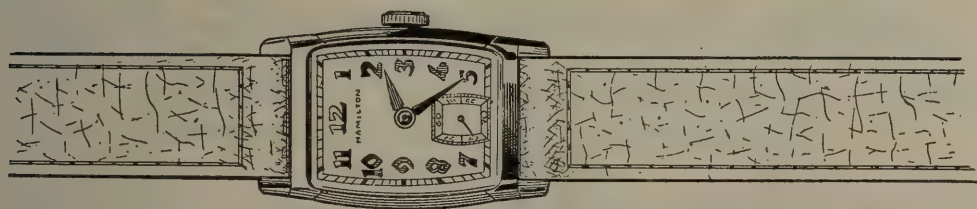
SAMUEL GOLDENBURG AND SCHMUYLE. This depiction, like "Bydlo," is identified with sketches made at Sandomierz, a small town in

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Poland not far from Warsaw. Hartmann's wife was Polish. He spent a month at Sandomierz in 1868, sketching many figures in the Jewish district. According to Frankenstein, there is no authority for the use of the two names in connection with this movement. Moussorgsky in his original manuscript neglected to put any title upon this one movement, and it was Stassov who added the title, "Two Polish Jews, one rich, the other poor." The music derives from two pencil drawings shown in the exhibition and listed as belonging to Moussorgsky. They were entitled, "A rich Jew wearing a fur hat: Sandomir," and "A poor Sandomir Jew." Stassov may have been thinking of another picture among the several which were made at this time when he used the names of Goldenburg and Schmuyle. Riesmann calls this number "one of the most amusing caricatures in all music — the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you — you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human speech' not only for the voice, but also on the piano." (Ravel has made the prosperous Jew speak from the low-voiced strings, in unison. His whining neighbor has the voice of a muted trumpet.)

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LIMOGES. The Market-place. Market women dispute furiously. Seventy-five sketches of the locale of Limoges are listed in the catalogue, but none mentions the market-place. Moussorgsky jotted an attempt at peasant chatter in the margin of his score, a suggestion of Hartmann's whimsical style: "Great news! Monsieur de Puissanceout has just recovered his cow, The Fugitive. But the good gossips of Limoges are not totally agreed about this because Mme. de Remboursac has just acquired a beautiful new set of false teeth whereas Monsieur de Panta-Pantaleon's nose, which is in his way, remains always the color of a peony."

CATACOMBS. According to the catalogue: "Interior of Paris catacombs with figures of Hartmann, the architect Kenel, and the guide holding a lamp." In the original manuscript, Moussorgsky had written above the Andante in B minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them — the skulls are illuminated gently from within."

THE HUT ON FOWLS' LEGS. The drawing is listed as "Baba Yaga's hut on fowls' legs. Clock, Russian style of the 14th century. Bronze and enamel." The designs, of Oriental elaboration, shows the clock in the shape of a hut surmounted by two heads of cocks and standing on the legendary chickens' feet, done in metal. The subject suggested to

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the composer the witch Baba Yaga, who emerged from her hut to take flight in her mortar in pursuit of her victims. To every Russian this episode recalls the verses of Pushkin in his introduction to "Russlan and Ludmilla."

THE GREAT GATE AT KIEV. Six sketches for the projected gate at Kiev are listed in the catalogue and thus described: "Stone city-gates for Kiev, Russian style, with a small church inside; the city council had planned to build these in 1869, in place of the wooden gates, to commemorate the event of April 4, 1866. The archway rests on granite pillars, three quarters sunk in the ground. Its head is decorated with a huge headpiece of Russian carved designs, with the Russian imperial eagle above the peak. To the right is a belfry in three stories, with a cupola in the shape of a Slavic helmet. The project was never carried out." The "event of April 4, 1866," so discreetly referred to, was the escape of Czar Alexander II from assassination on that date. This design was said to be a great favorite of Moussorgsky. Stassov wrote of the gates as extraordinarily original: "Their style is that of the old heroic Russia. Columns, which support the trim arch crowned by a huge, carved headpiece, seem sunk into the earth as though weighted down by old age, and as though God knows how many centuries ago they had been built. Above, instead of a cupola, is a Slavic war helmet with pointed peak. The walls are decorated with a pattern of colored brick! How original is this!"

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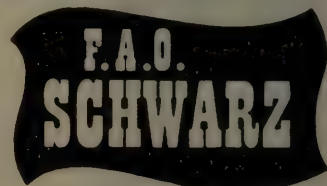
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Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

BEETHOVEN was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the Seventh Symphony is no exception. It was in the summer of 1812 that the work was completed.* Four years had elapsed since the Pastoral Symphony, but they were not unproductive years. And the Eighth followed close upon the Seventh, being completed in October, 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were

* The manuscript score was dated by the composer "*1812; 31ten* —"; then follows the vertical stroke of the name of the month, the rest of which a careless binder trimmed off, leaving posterity perpetually in doubt whether it was May or July.

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soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the Seventh Symphony are in large part indeterminate as to date, although the theme of the *Allegretto* is clearly indicated in a sketchbook of 1809. Grove is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven was staying at Teplitz, the fashionable watering place near Prague where he later met Goethe and where, in 1811, he seems to have enjoyed himself in a congenial gathering of intellectuals and musical friends.

But under just what circumstances Beethoven composed this symphony — or any of his major works, for that matter — must remain conjectural. Beethoven met at Teplitz Amalie Sebald, toward whom then and a year later there is evidence that he cherished tender feelings. It was in the summer of 1812 that he wrote his impassioned letter to the "Immortal Beloved" — and thereupon, in a sudden access of that divine energy he alone could command, he began and completed the Eighth Symphony.

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It would require more than a technical yardstick to measure the true proportions of the Seventh symphony —the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the *Finale*) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size.

The long introduction (Beethoven had not used one since his Fourth Symphony) unfolds two vistas, the first extending into a succession of rising scales, which someone has called "gigantic stairs," the second dwelling upon a melodious phrase in F major which, together with its accompaniment, dissolves into fragments and evaporates upon a point of suspense until the rhythm of the *Vivace*, which is indeed the substance of the entire movement, springs gently to life (the *allegro* rhythm of the Fourth Symphony was born similarly but less mysteriously from its dissolving introduction). The rhythm of the main body of the movement, once released, holds its swift course almost without cessation until the end. There is no contrasting theme. When the dominant tonality comes in the rhythm persists as in the opening movement of the Fifth Symphony, which this one resembles and outdoes in its pervading rhythmic *ostinato*, the "cellule" as d'Indy would have called it. The movement generates many subjects within its pattern, which again was something quite new in music. Even the Fifth Symphony, with its violent, dynamic contrasts, gave

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the antithesis of sustained, expansive motion. Schubert's great Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of size by similar means in its *Finale*. Beethoven's rhythmic imagination is more virile. Starting from three notes it multiplies upon itself until it looms, leaping through every part of the orchestra, touching a new secret of beauty at every turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the *Allegretto* Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different *Allegretto* of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. The form is more unvarying, more challenging to monotony than that of the first movement, the scheme consisting of a melody in three phrases, the third a repetition of the second, the whole repeated many times without development other than slight ornamentation and varied instrumentation. Even through two interludes and the *fugato*, the rhythm is never broken. The variety of the movement and its replenishing interest are astounding. No other composer could have held the attention of an audience for more than a minute with so rigid a plan. Beethoven had his first audience spellbound with his harmonic accompaniment, even before he had repeated it with his melody, woven through by the violas and 'cellos. The movement was encored at once, and quickly became the public favorite, so much so that sometimes at concerts it was substituted for the slow movements of the Second and Eighth Symphonies. Beethoven was inclined, in his



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last years, to disapprove of the lively tempo often used, and spoke of changing the indication to *Andante quasi allegretto*.

The third movement is marked simply "*presto*," although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of *fortissimo* and *piano*. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful *presto*, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The *Finale* has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters. Schumann calls it "hitting all around" ("*schlagen um sich*"). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the *Finale* and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.*

* In an interesting article, "Celtic Elements in Beethoven's Seventh Symphony" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

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It is doubtful whether a single hearer at the first performance of the Seventh Symphony on December 8, 1813, was fully aware of the importance of that date as marking the emergence of a masterpiece into the world. Indeed, the new symphony seems to have been looked upon as incidental to the general plans. The affair was a charity concert for war victims.† Johann Nepomuk Mälzel's new invention, the "mechanical trumpeter," was announced to play marches "with full orchestral accompaniment," but the greatest attraction of all was Beethoven's new battle piece, *Wellington's Victory, or the Battle of Vittoria*, which Beethoven had designed for Mälzel's "Pan-harmonic" but at the inventor's suggestion rewritten for performance by a live orchestra. This symphony was borne on the crest of the wave of

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a "*ronde des paysans*," are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp rebuke. Never did he evolve a more purely musical scheme.

† The proceeds were devoted to the "Austrians and Bavarians wounded at Hanau" in defense of their country against Napoleon (once revered by Beethoven).



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popular fervor over the defeat of the army of Napoleon. When *Wellington's Victory* was performed, with its drums and fanfares and *God Save the King* in fugue, it resulted in the most sensational popular success Beethoven had until then enjoyed. The Seventh Symphony, opening the programme, was well received, and the *Allegretto* was encored. The new symphony was soon forgotten when the English legions routed once more in tone the cohorts of Napoleon's brother in Spain.

Although the Seventh Symphony received a generous amount of applause, it is very plain from all the printed comments of the time that on many in the audience the battle symphony made more of an impression than would have all of the seven symphonies put together. The doubting ones were now ready to accede that Beethoven was a great composer after all. Even the discriminating Beethoven enthusiasts were impressed. When the *Battle of Vittoria* was repeated, the applause, so wrote the singer Franz Wild, "reached the highest ecstasy," and Schindler says: "The enthusiasm, heightened by the patriotic feeling of those memorable days, was overwhelming." This music brought the composer directly and indirectly more money than anything that he had written or was to write.

The initial performance of the Symphony, according to Spohr, was

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"quite masterly," a remark, however, which must be taken strictly according to the indifferent standards of his time, rather than our own. The open letter which the gratified Beethoven wrote to the *Wiener Zeitung* thanked his honored colleagues "for their zeal in contributing to so exalted a result." The letter was never published, and Thayer conjectures that the reason for its withdrawal was Beethoven's sudden quarrel with Mälzel, whom he had singled out in this letter with particular thanks for giving him the opportunity "to lay a work of magnitude upon the altar of the Fatherland."

The concert was repeated on Sunday, December 12, again with full attendance, the net receipts of the two performances amounting to 4,000 florins, which were duly turned over to the beneficiaries. Schindler proudly calls this "one of the most important movements in the life of the master, in which all the hitherto divergent voices save those of the professional musicians united in proclaiming him worthy of the laurel. A work like the Battle Symphony had to come in order that divergent opinions might be united and the mouths of all opponents, of whatever kind, be silenced." Tomaschek was distressed that a composer with so lofty a mission should have stooped to the "rude materialism" of such a piece. "I was told, it is true, that he himself declared the work to be folly, and that he liked it only because with it he had thoroughly thrashed the Viennese." Thayer assumes that



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Beethoven's musical colleagues who aided in the performance of the work "viewed it as a stupendous musical joke, and engaged in it *con amore* as in a gigantic professional frolic."

The Seventh Symphony had a third performance on the second of January, and on February 27, 1814, it was performed again, together with the Eighth Symphony. Performances elsewhere show a somewhat less hearty reception for the Seventh Symphony, although the *Allegretto* was usually immediately liked and was often encored. Friedrich Wieck, the father of Clara Schumann, was present at the first performance in Leipzig, and recollected that musicians, critics, connoisseurs and people quite ignorant of music, each and all were unanimously of the opinion that the Symphony — especially the first and last movements — could have been composed only in an unfortunate drunken condition ("*trunkenen Zustände*").

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SERGE KOUSSEVITZKY, *Music Director*

SCHEDULE OF CONCERTS, Season 1948-1949

OCTOBER

| | | |
|-------|------------|-----------------|
| 5 | Wellesley | |
| 8-9 | Boston | (Fri.-Sat. I) |
| 12 | Boston | (Tues. A) |
| 15-16 | Boston | (Fri.-Sat. II) |
| 19 | Providence | (1) |
| 22-23 | Boston | (Fri.-Sat. III) |
| 24 | Boston | (Sun. a) |
| 26 | Cambridge | (1) |
| 29-30 | Boston | (Fri.-Sat. IV) |

NOVEMBER

| | | |
|-------|----------------|-----------------|
| 2 | Boston | (Tues. B) |
| 5-6 | Boston | (Fri.-Sat. V) |
| 9 | New Haven | (1) |
| 10 | New York | (Wed. 1) |
| 11 | Hunter College | |
| 12 | Brooklyn | (1) |
| 13 | New York | (Sat. 1) |
| 16 | Providence | (2) |
| 19-20 | Boston | (Fri.-Sat. VI) |
| 21 | Boston | (Sun. b) |
| 23 | Boston | (Tues. C) |
| 26-27 | Boston | (Fri.-Sat. VII) |
| 30 | Pittsburgh | |

DECEMBER

| | | |
|-----------|------------|------------------|
| 1 | Cleveland | |
| 2 | Cincinnati | |
| 3 | Chicago | |
| 5 | Milwaukee | |
| 6 | Ann Arbor | |
| 7 | Detroit | |
| 8 | Rochester | |
| 10-11 | Boston | (Fri.-Sat. VIII) |
| 14 | Cambridge | (2) |
| 17-18 | Boston | (Fri.-Sat. IX) |
| 21 | Boston | (Tues. D) |
| 22-23 | Boston | (Fri.-Sat. X) |
| 28 | Boston | (Pension Fund) |
| 31-Jan. 1 | Boston | (Fri.-Sat. XI) |

JANUARY

| | | |
|-----|-------------|-----------------|
| 2 | Boston | (Sun. c) |
| 4 | Boston | (Tues. E) |
| 7-8 | Boston | (Fri.-Sat. XII) |
| 11 | Springfield | |
| 12 | New York | (Wed. 2) |
| 13 | Washington | |
| 14 | Brooklyn | (2) |
| 15 | New York | (Sat. 2) |

| | | |
|-------|-----------|------------------|
| 18 | Cambridge | (3) |
| 21-22 | Boston | (Fri.-Sat. XIII) |
| 23 | Boston | (Sun. d) |
| 25 | Boston | (Tues. F) |
| 28-29 | Boston | (Fri.-Sat. XIV) |

FEBRUARY

| | | |
|-------|------------|------------------|
| 1 | Providence | (3) |
| 4-5 | Boston | (Fri.-Sat. XV) |
| 8 | Cambridge | (4) |
| 11-12 | Boston | (Fri.-Sat. XVI) |
| 16 | New York | (Wed. 3) |
| 17 | Newark | (1) |
| 18 | Brooklyn | (3) |
| 19 | New York | (Sat. 3) |
| 22 | Boston | (Tues. G) |
| 25-26 | Boston | (Fri.-Sat. XVII) |
| 27 | Boston | (Sun. e) |

MARCH

| | | |
|-------|------------|-------------------|
| 1 | Providence | (4) |
| 4-5 | Boston | (Fri.-Sat. XVIII) |
| 8 | Cambridge | (5) |
| 11-12 | Boston | (Fri.-Sat. XIX) |
| 14 | Hartford | |
| 15 | New Haven | (2) |
| 16 | New York | (Wed. 4) |
| 17 | Newark | (2) |
| 18 | Brooklyn | (4) |
| 19 | New York | (Sat. 4) |
| 22 | Boston | (Tues. H) |
| 25-26 | Boston | (Fri.-Sat. XX) |
| 27 | Boston | (Pension Fund) |
| 29 | Providence | (5) |

APRIL

| | | |
|-------|---------------|-------------------|
| 1-2 | Boston | (Fri.-Sat. XXI) |
| 5 | Cambridge | (6) |
| 8-9 | Boston | (Fri.-Sat. XXII) |
| 12 | Philadelphia | |
| 13 | New York | (Wed. 5) |
| 14 | New Brunswick | |
| 15 | Brooklyn | (5) |
| 16 | New York | (Sat. 5) |
| 19 | Boston | (Tues. I) |
| 22-23 | Boston | (Fri.-Sat. XXIII) |
| 24 | Boston | (Sun. f) |
| 26 | Boston | (Spec. concert) |
| 29-30 | Boston | (Fri.-Sat. XXIV) |

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FRIDAY AFTERNOON, OCTOBER 29, at 2:30 o'clock

SATURDAY EVENING, OCTOBER 30, at 8:30 o'clock

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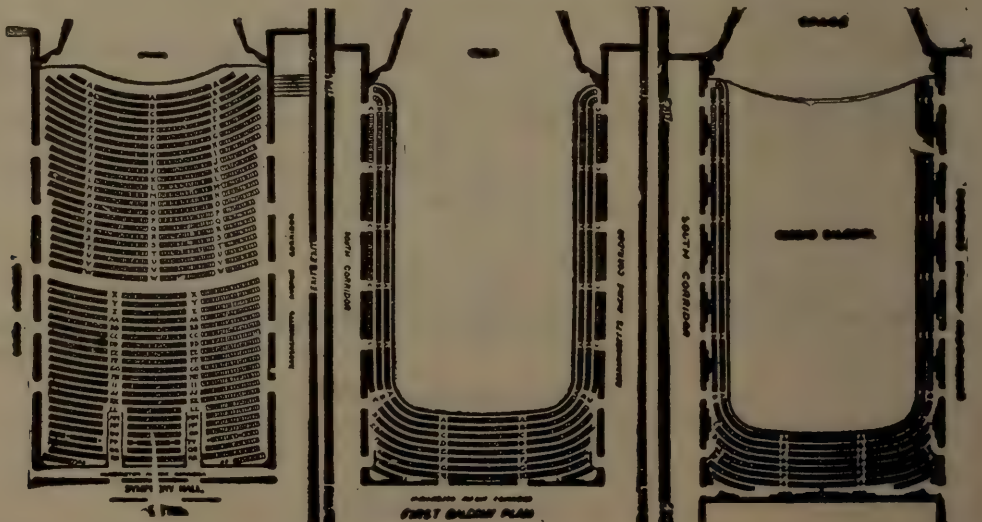
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SUN. AFT., NOV. 14, AT 3:30

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WED. EVE., NOV. 10

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SIXTY-EIGHTH SEASON, 1948-1949

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

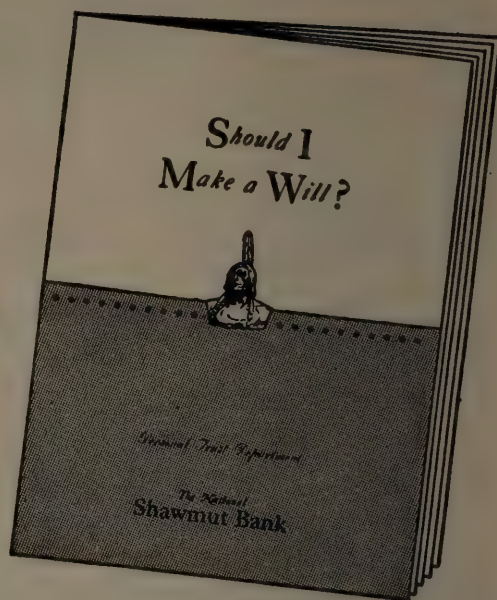
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Orchestra Opens Its New York Season

Honor for Richard Burgin

"TRIBUTE"

By ROSS PARMENTER

Wanting to give some tangible expression of their regard for Serge Koussevitzky during his twenty-fifth and final season with the Boston Symphony Orchestra, a number of his admirers wrote the conductor and asked what sort of a testimonial he would find most acceptable.

"Truly," he replied, "there is only one way in which I would wish you to do this — by a gift to the orchestra, a big gift." And he underlined the word big.

The friends like the idea and last week they launched a campaign to make sure the gift would be really big. Striking while the glow of admiration for the retiring conductor is hot, they are asking his fans to show their appreciation to the tune of \$200,000. The plan is to add this sum to a reserve of \$50,000 to form the Serge Koussevitzky Fund. The new fund will be for emergencies. It will be different from the endowment fund, for only the income of that fund is expendable, whereas both the principal and the income of the new fund will be available to the orchestra in the event of any sudden need of money.

—*New York Times*, November 7, 1948.

. . .

ORCHESTRA TO BROADCAST

It will be remembered that one of Henry L. Higginson's primary intentions when this Orchestra gave its first concerts was to make its music available to the widest possible audience. This he did in pre-radio days by opening the final rehearsal each Friday afternoon to all who paid a small admission fee at the door. It is now many years since the Friday afternoon "rehearsals" have become in every sense concerts, retaining something of their original purpose only in the "rush" line in the second balcony. The actual rehearsals of the Orchestra are held behind closed doors.

Dr. Koussevitzky has agreed to submit a half hour of the Orchestra's re-

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hearsal each Monday to be broadcast. The rehearsal will be on the network of the National Broadcasting Company from 1 to 1:30, beginning next Monday, November 22 (on local station WBZ). The rehearsal will proceed in the usual way with occasional interruptions and repetition of a phrase by the orchestra according to the audible directions of the conductor. These broadcasts are designed to give music lovers and especially students the opportunity to observe a great orchestra and its conductor actually at work. The rehearsal broadcasts will continue into the summer, including the Pops and Berkshire Festival series.

In addition to the Boston Symphony broadcasts there will be a weekly series by the Pops orchestra each Sunday from 5:30 to 6:00 P.M., E. S. T., over the same network. Arthur Fiedler will conduct. This series will begin on December 12 and will be given under the sponsorship of RCA Victor.

The two series of broadcasts are in effect the renewal of an old and well-remembered association. Concerts were also broadcast by the National Broadcasting Company in the years 1935, '36, and '37.

. . .

HONOR FOR RICHARD BURGIN

In recognition of Richard Burgin's efforts in behalf of the music of Gustav Mahler, he is awarded this week the Mahler medal by the Bruckner Society of America. The medal, which bears the inscription, "My time will yet come," was designed by Julio Kilenyi. Among the holders of the Mahler medal are Koussevitzky, Ormandy, Reiner, Walter, Rodzinski, and Mitropoulos.

. . .

ORCHESTRA OPENS ITS NEW YORK SEASON

*Olin Downes, N. Y. Times, November
11, 1948*

There is no use to claim infallibility. It may be unconscious favoritism toward an orchestra with which we grew up. But it is the inescapable conclusion, and to the best of this deponent's knowledge and belief, after hearing brilliant performances in preceding weeks by other symphonic ensembles, that there is no other orchestra in the country which for finish, glow of tone and distinction

of style equals the Boston Symphony.

This orchestra gave its first New York concert of the season last night in Carnegie Hall. Dr. Koussevitzky started his program with the first score that he interpreted when he came to America at his opening concert October 10-11, 1924, in Boston's Symphony Hall. The orchestra, as all know, was then a body of historic distinction. No doubt it played Vivaldi's D minor Concerto Grosso beautifully at the time. But one does not believe it could have played as beautifully as it did last night. Dr. Koussevitzky has been at work upon it for twenty-four years. There is no string tone like it for vibrancy, transparency and luster.

Some think that Dr. Koussevitzky pitches his strings too high and thereby gains a spurious brilliancy. It is too bad, but we fear that if this is the reason, other conductors will have to adopt a similar pitch, and we are far from certain that this device would in itself secure the Boston Symphony standard of tone-quality. From the first sound onward the performance of Vivaldi's music was a feast to the ear and the understanding.

It is not improbable that Dr. Koussevitzky, with memories crowding him close, and at the beginning of his last season with the orchestra to which he has contributed so much, put his last ounce of effort into securing maximum results on this particular occasion. But he has never spared the last effort to gain his artistic end. Whatever the conditions and motivations, he set forth the noble simplicities of Vivaldi music with a mastery and a beauty that will long be remembered.

The program was of familiar music, as too many programs seem to be today, with the single exception of the recently composed "Symphony for String Orchestra," with trumpet obbligato, by Arthur Honegger. This was played here last season and met with a generally cold reception. One might recall in this connection Beethoven's growl when it was remarked that the "Eroica" symphony was a hard nut to crack — or words to that effect, "because it is so much better than the others." Mr. Honegger's symphony for strings is the greatest and the most intense music that he has produced. It seeks no exterior effect, as most of his scores do. It is very dark and very tragic in the first two movements.

Composed in Paris during the period of the German occupation, it has all the emotional connotations of that place and time. The dolorous "ostinato" figure for

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the strings heard soon after the beginning haunts the whole of the opening movement, as a thought, an agony, that persists and cannot be laid aside. The slow movement is yet more somber, mounting, in a dramatic crescendo, to an extraordinary climax of grief. The triumph of the finale, music of wild rejoicing, with the trumpet sounding the chorale in the final pages, appears to complete the unmistakable emotional scheme of the work.

Coupled with all this is the drastic simplicity, starkness, concentration of the writing; the power and logic of the counterpoint, linear and harmonic; the drama of the tonal forces involved. The antagonists are invisible; the crisis is that of Armageddon. A most masterful score; one that will make its way slowly because of the unpretentiousness and also unpicturesqueness of the writing; one that bites deep and that will long endure because of its emotion and sincerity.

A performance of exemplary finish was that of the Brahms Variations on the Theme of Haydn Variations. For our own part we have preferred a more rugged reading, and in places a more muscular tone. In the introduction of Beethoven's Seventh Symphony, which ended the concert, there was a corresponding wish that the swinging figure given various wind instruments and set against the ascending strings, had been more clearly articulated. The passage is none too well balanced in the score. Aside from such detail, the performance of one of the best known of all symphonies was the climax of the occasion. An interpreter does or does not comprehend, is or is not caught up and fired by the greatness of Beethoven. This reading comprehended and companioned him. The grandeur of the form was ever present. The pulse of life throbbed in every measure. The beauty of the world was there.

The program annotator tells the delicious story of the Leipzigers who on hearing the Seventh Symphony for the first time concluded that only a drunkard could have written the first and last movements! Is it perhaps the highest tribute we can pay Dr. Koussevitzky, whose repertory traverses the whole of orchestral literature from the seventeenth century to today, who has headed every new movement in composition that has manifested itself in his life-time — that at the climax of his experience as a man and artist he finds the headiest of draughts to be Beethoven's Dionysiac brew?



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POULENC.....Concerto (in One Movement) for Organ and
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INTERMISSION

MAHLER.....Symphony No. 5 in C-sharp minor

Part I

- (1) Trauermarsch
- (2) Stürmisch bewegt

Part II

- (3) Scherzo

Part III

- (4) Adagietto
 - (5) Rondo Finale
-

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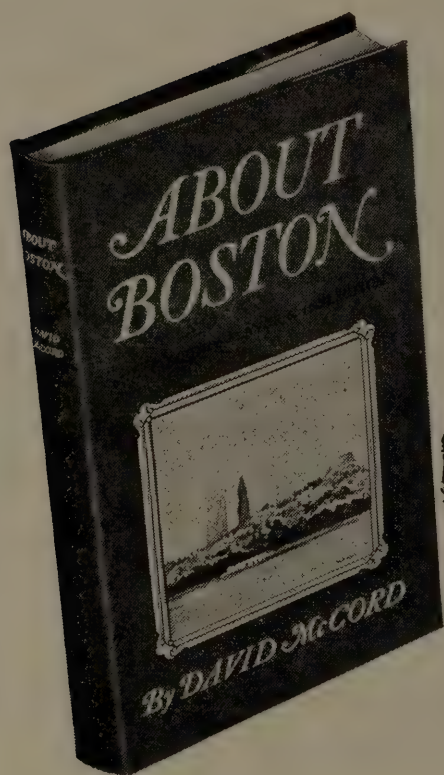
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By FRANCIS POULENC

Born in Paris, January 7, 1899

This concerto was composed in 1938. It was first performed at the home of Princesse Edmond de Polignac to whom the work is dedicated — the organist was Maurice Durufle. The first performance in this country was at a concert in the Germanic Museum at Harvard under the auspices of Mrs. Elizabeth Sprague Coolidge, when E. Power Biggs was the organist and Arthur Fiedler the conductor.

THE end of the first World War found a group of young composers in Paris who had come under the beneficent and encouraging eye of Erik Satie and the wit and charm of Jean Cocteau. The impulse that drew them together was rebellion against the vagueness of impressionism, the dogma of the Schola Cantorum, and the fervid chromaticism of César Franck. The mystic, the super-refined, the involved and grandiose were distasteful to them, and they answered with music often touched with humor and a postwar skepticism which did not eschew crumbs from the music hall or jazz band. Whatever the subject, the treatment was clear and cleancut, essentially simple. They called themselves the "*Société des Nouveaux Jeunes*," they consorted together, gave a joint concert, and jointly published an album with a contribu-



tion from each. An article in *Comoedia* on January 16, 1920, by Henri Collet, proclaimed them a cult, and named them "*Les Six*." They were: Arthur Honegger, Darius Milhaud, Francis Poulenc, Germaine Tailleferre, Louis Durey, and Georges Auric.

A certain amount of public attention is welcome to a young man seeking his place in the sun, but the time must come when a growing individual artist can no longer remain in a tight category with five of his fellows. In the course of years, the existence of "*The Six*" as a group in revolt was looked back upon as a historical — and momentary — convergence of paths. A "twentieth anniversary" reunion for a radio concert in Paris in 1939 only emphasized the divergence. Honegger in Switzerland, Milhaud in Paris had become composers of established fame and marked individuality whom few would have thought of coupling in any way. Auric, by last report is in the south of France — likewise Germaine Tailleferre, who is married and the mother of a family. She still composes — but Durey does not. Poulenc was in Bordeaux at the time of the Armistice; he is now in America.*

His record of original compositions is choice rather than extensive, and has consistently cultivated the smaller forms. His Concerto for

* M. Poulenc visited Boston to give a recital of his own music in Jordan Hall on November 9.

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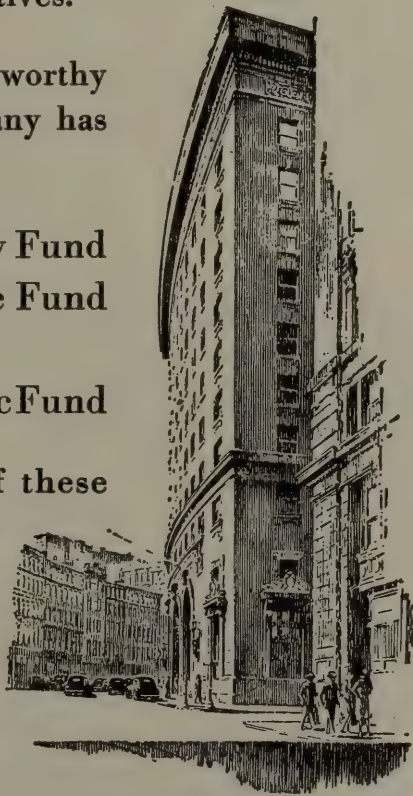
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The single movement of the Organ Concerto naturally divides into four sections: the first an *Allegro Giocoso*, with a short introduction, *Andante*; the second an *Andante Moderato*; the third an *Allegro Molto Agitato*; and the fourth an *Allegro Giocoso*. A motto of four notes is used basically throughout. Louis Biancolli remarked in the program



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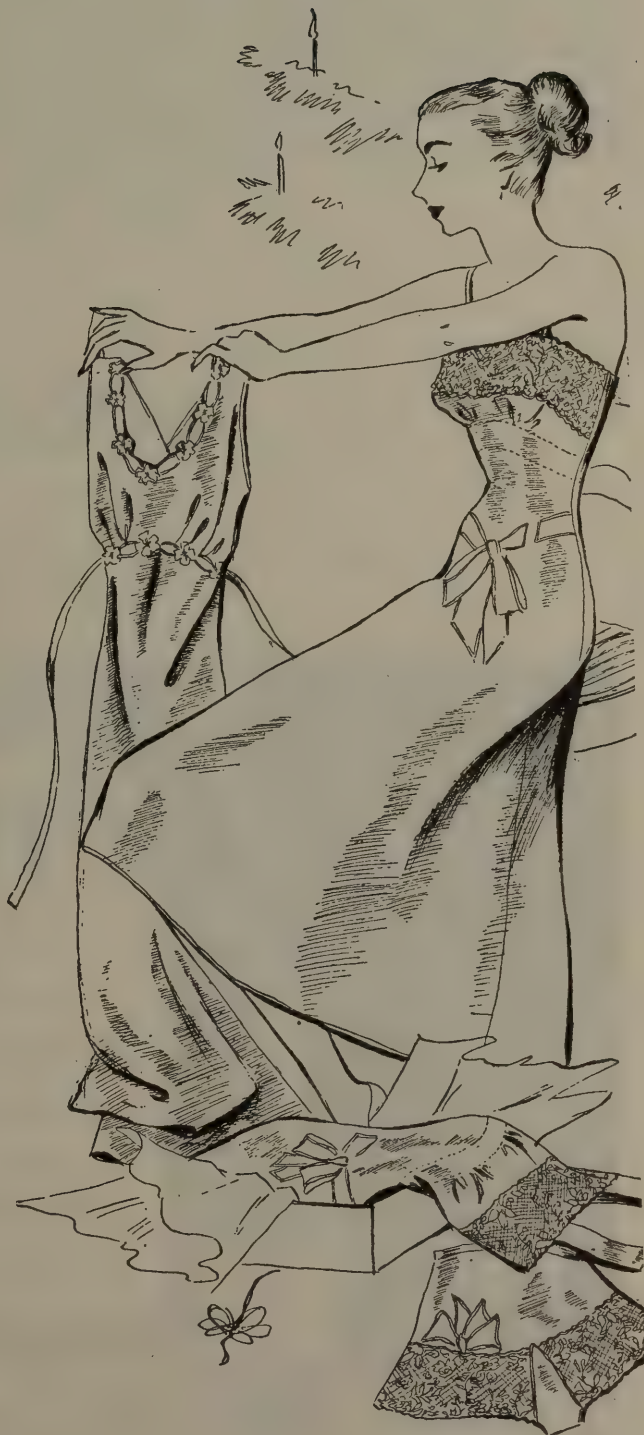
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book of the New York Philharmonic Symphony Society when Charles Münch conducted the Concerto there that, "the opening phrases, contain what seem to be deliberate allusions to Bach's G minor Fantasy, as if Poulenc, writing for the organ, felt impelled to pay homage to the master. The four-note pattern passes through many keys and alters frequently in ascending and descending sequences, giving the Concerto a kind of cyclic unity. The voice of the organ is interwoven with that of the orchestra, though it frequently plays a marked role as solo instrument. The kettledrums function rhythmically and thematically, often emphasizing and crystallizing the recurring four-note groups and adding vibrant accents to the basses. The closing phrases, with their hints of sad and mystical introspection, suggest, perhaps, that Poulenc, in 1938, felt a premonition of the tragic days ahead for France."

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ENTR'ACTE
MUSIC ON THE CUFF

By E. POWER BIGGS

Reprinted from the Saturday Review of Literature, January 31, 1948

BACH's "Royal Instrument," as Robert Schumann (in a notable review of a Leipzig recital by Felix Mendelssohn) calls the organ, is far from being the impersonal and imperturbable instrument that it may appear. It is, in fact, a rather fascinating combination of Gibraltar-like solidity and unpredictable temperament.

The hazards of Bach's time were fewer, with mechanical rather than electrical action, but the player of today performs on an instrument which offers him as varied an assortment of surprises and pitfalls as it does musical satisfactions and possibilities. In its capacity for the unexpected the organ possesses a repertoire almost as unlimited as its heritage of splendid music.

For example, consider the array of possibilities, for good or for mischief, spread before the player. There may be from two to seven keyboards rising terrace fashion in front, each having thirty-six white and

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twenty-five black keys. Underneath is an additional keyboard, with notes of larger size and of somewhat shorter range. This pedalboard continues downward the tonal compass of the manuals, and is played by the feet, toe and heel picking out the counterpoint of the bass.

To the left and right of the keyboards are possibly a hundred or more draw-knobs — the stops — each controlling a rank of pipes, and in total representing all the different gradations of tone and volume in the organ. Spread above the top keyboard, and down below above the pedalboard, may be half as many more knobs, or small domino-like tablets. These are the couplers. By tilting them up or down one may couple, or combine, the different keyboards; so that in effect one may play on all of them at once. Other tablets will make every note on a certain manual play an octave higher or lower. Both devices serve to give the player an additional pair of hands.

As a preliminary to performance, or even before touching the keys — however tentatively — one must set the stops, and survey the scene carefully on all sides to see what is "on."

A split note is harmless compared to a wrong stop! An accidental flick of the finger on a small tablet, or a stop out when it should be

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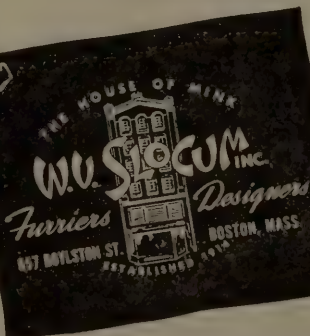
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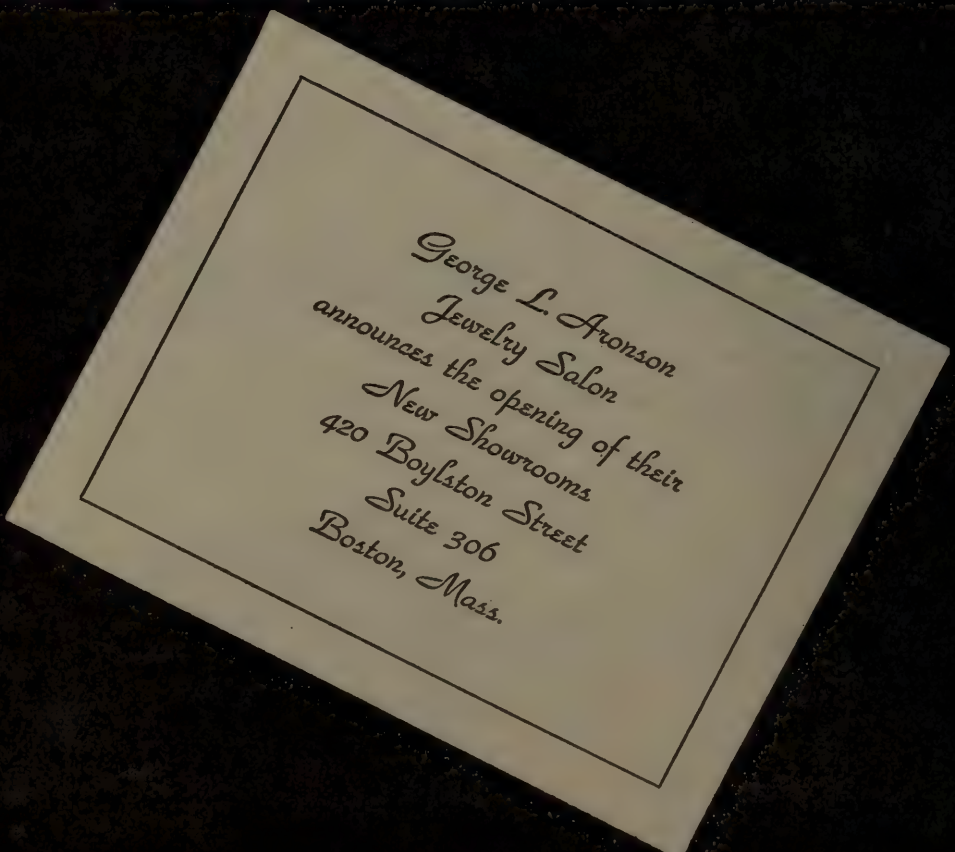
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in, will completely change the tonal picture. One may expect the dulciana pianissimo, only to be greeted by trumpets fortissimo. A conductor giving a cue to the strings pp, and receiving trombones ff, is no more startled than the organist who inadvertently has overlooked some innocent little tablet, or who has failed to notice that some small foot lever is on instead of off. It may even be just the fault of a small bulb in a signal light, designed to signify this, which has quietly burned out. The range of delightful faux pas offered by the organ is as large as its specification, which is another name for its tonal capacity.

The organ, moreover, has other novel caprices all its own. It is not unknown for an organ suddenly to start to play all by itself. This, by the way, being known — quite illogically — as “ciphering.” A violin string may break, or an oboe reed may fail; but these instruments, if left quite alone, will at any rate behave themselves. Occasionally, and for no visible reason, a note in an organ may start to speak, and continue to do so until a tiny flick of dust is dislodged from some valve, or a sticking magnet adjusted. The valves and magnets are of course in the bowels of the instrument, quite out of immediate reach of the player. In the opposite extreme, it is even possible that a broken wire, or a blown fuse at the blowing motor, may reduce the instrument to complete and solemn silence.



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Frankly, however, with our excellent modern instruments these incidents occur less frequently than broken strings to string players. And on the rare occasion when something does happen it may have an amusing side. One may smudge an evening shirt front by delving into the organ in an emergency, but the audience will probably find this diverting enough, as I know from a few experiences on tour. I distinctly remember an instance where applause for fixing a cipher about equaled that for the whole concert.

Speaking of evening dress reminds me of another hazard — the starched shirt cuff. At the crucial moment of reaching for the trompette on the top manual one's shirt cuff may obligingly start doubling on the manual just below, no doubt in a totally unrelated key. For organ keys will speak with full voice if depressed by so much as one-eighth of an inch. There is no middle ground, no whispered approach, and the touch of a coat sleeve backed by a starched cuff is quite enough to unleash cacophony.

For a concert or recording session one prepares not only the music, but also all the changes of stops — the "registration" — and the changes of manuals, which will be peculiar to the particular instrument being used. Even the temperature must be just right to insure that the organ is dead in tune, for colder air is denser air, and vibrates in the pipes

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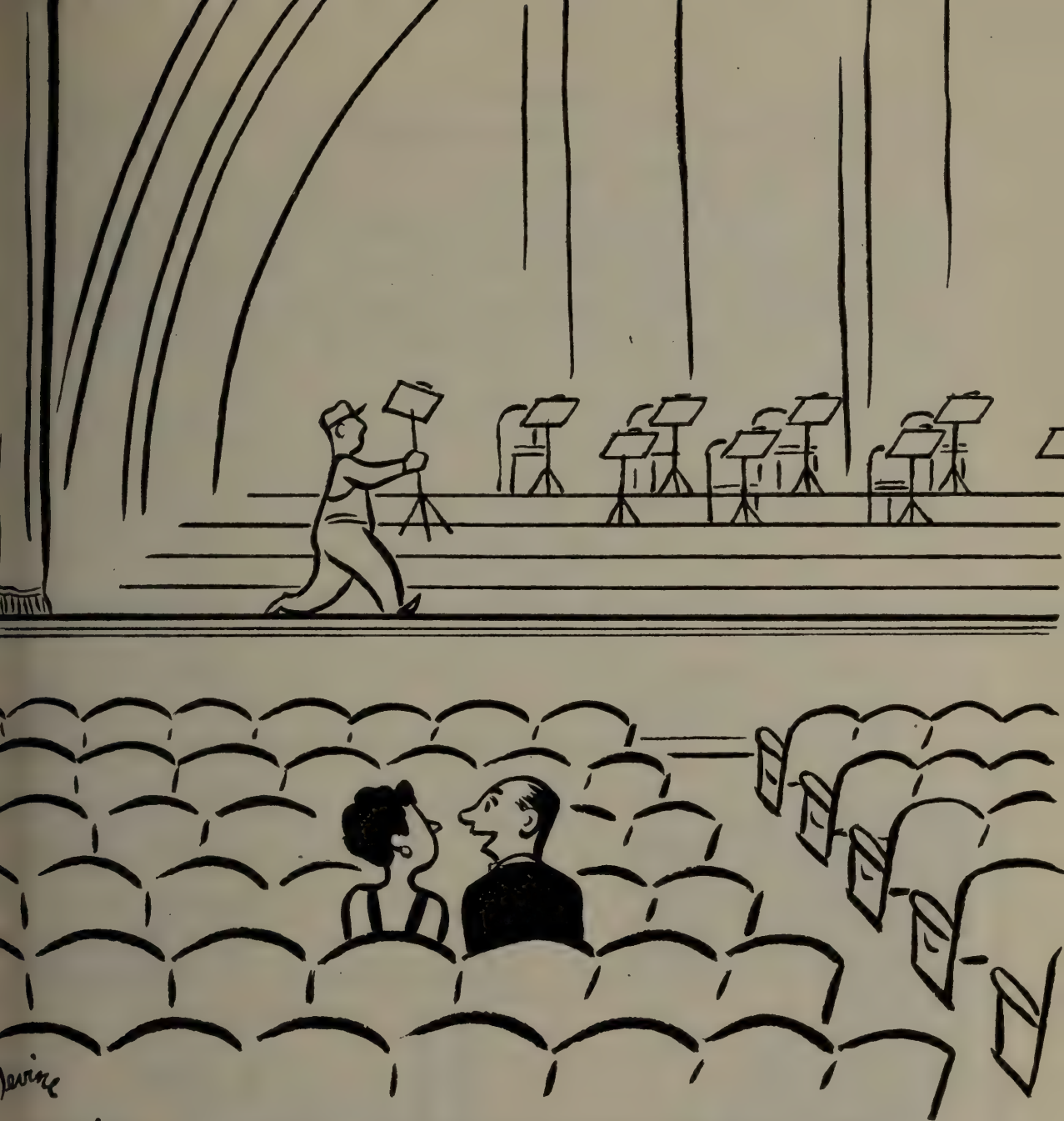
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COMPOSERS AS CRITICS
(Quoted from RALPH HILL "Challenges")

I HAVE often heard it said that a critic has no right to criticise a composer's work or an executant's performance unless the critic himself can compose, conduct, play or sing. Although journalist-critics often know a great deal about the theory of music and of its performance they rarely shine as either creative artists or executants: "Critics! — appalled, I venture on the name, those cut-throat bandits in the paths of fame." I wonder what Robert Burns meant by "critics"! Professional critics? After all, anyone who ventures to express an

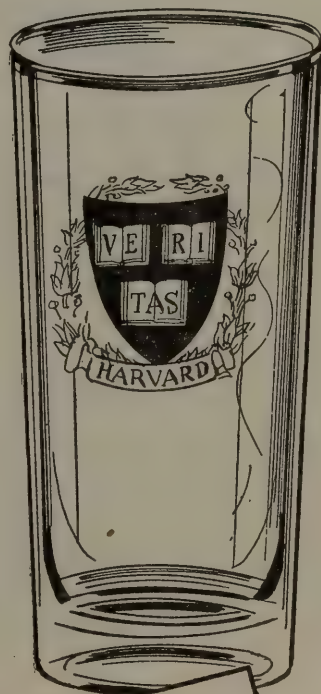
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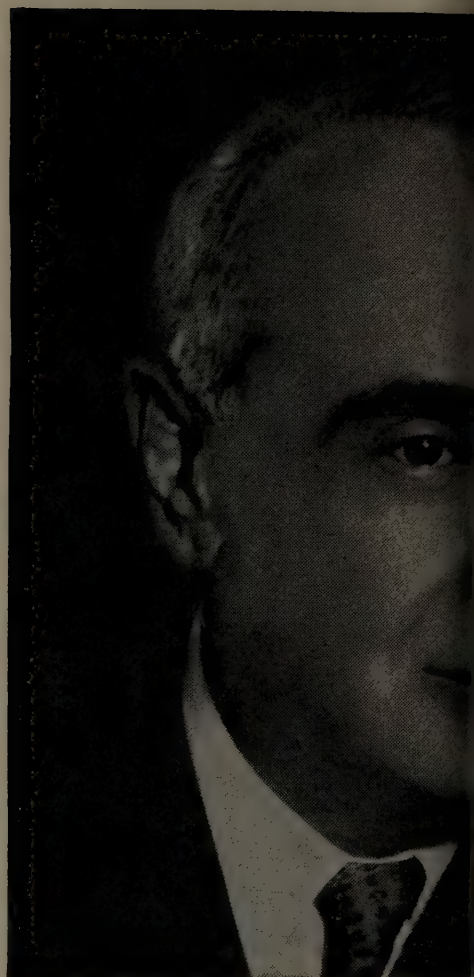
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opinion on a subject, whether in praise or blame, is potentially a critic. And this type is more often than not the most gory cut-throat bandit of all. Think of the learned professors of composition who, during the last century, instilled into their pupils that Wagner was a servant of the devil and his music should be avoided like the plague. Or the professor at the Paris Conservatoire who, on being asked what he thought of César Franck's Symphony in D minor, replied: "That, a symphony? But, my dear sir, who ever heard of writing for the cor anglais in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the cor anglais!" Recently I heard that a well-known professor at a leading college of music had just discovered that Debussy wrote twenty-four Preludes for piano and was shocked to find a composer making use of such harsh harmonies and daring modulations! Pity the poor pupils who have been unfortunate enough to succumb to the influence of these "cut-throat bandits!"

Let us turn to the great composers themselves for some really enlightening criticism of each other's work.

After reading the score of Brahms's Symphony No. 1 in C minor, Tchaikovsky said: "He has no charms for me. I find him cold and obscure, full of pretensions, but without any real depths." Some time later he heard a performance of Brahms's Violin Concerto which, how-

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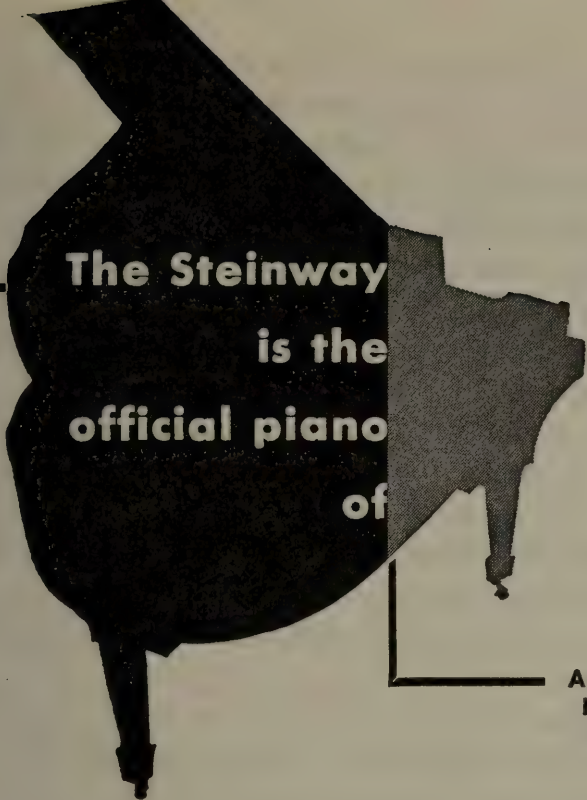
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ever, did not please him any better than the composer's other compositions. "He is certainly a great musician," says Tchaikovsky, "even a master, but, in his case, his mastery overwhelms his inspiration. So many preparations and circumlocutions for something which ought to come and charm us at once — and nothing does come but boredom. His music is not warmed by genuine emotion. It lacks poetry, but makes great pretensions to profundity. These depths contain nothing; they are void. . . . I cannot abide him. Whatever he does — I remain unmoved and cold."

Wagner's musical wizardry compelled Tchaikovsky's respect, but he was "not very sympathetic to Wagnerism as a principle," and had "grave doubts as to the truth of Wagner's principles of opera." The works of Liszt left him absolutely indifferent: "They have more poetical intention than actual creative power, more colour than form — in short, in spite of being extremely effective, they are lacking in the deeper qualities."

So far as Wagner was concerned, Brahms held similar views to Tchaikovsky, but he went very much further when it came to Liszt, whom he could not tolerate on any account. On one occasion, after a performance of two of Liszt's songs at a Hamburg Philharmonic Concert, Brahms lost his temper and remarked to a friend that he expected the Director of the Philharmonic would "give us one of the

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symphonic poems before long," and he deplored the fact that the Liszt "plague continued to spread and the asses' ears of the public grow longer still." The name of Bruckner always aroused Brahms's wrath. He called Bruckner's symphonies "symphonic boa-constrictors" and "amateur, confused, and illogical abortions of a crafty rustic school-master." There is a delightful story of a meeting of the two rival composers after a performance of one of Bruckner's symphonies. Said Brahms: "I hope you won't feel hurt about it, but really, I cannot make out what you are trying to get at with your compositions." "Never mind, Herr Doctor," replied Bruckner, "that is quite all right. You see I feel just the same way about your things."

Brahms's music was poor stuff to Wagner. He christened Brahms "the eunuch of music." The Liebeslieder Waltzes of St. Johannes," Wagner said, "however odd their name may sound might still be classed among the religious exercises of the lower grade." On another occasion he wrote: "I know renowned composers you shall meet, today at concert masquerades, in garb of street minstrel, tomorrow in the Hallelujah peruke of Handel, the day after as solemn symphonists, disguised as Number Ten."

One day Nietzsche turned up at Bayreuth with a score of Brahms's "Song of Triumph" and endeavoured to arouse Wagner's interest in it.



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For his pains Wagner let forth a flood of invective, finally dismissing the work as "Handel, Mendelssohn and Schumann swaddled in leather." Nietzsche related this incident to his sister, observing that "the danger is great for Wagner when he is unwilling to grant anything to Brahms or the Jews — at that moment Wagner was not great."

In a letter to Von Bülow, Wagner says that he has been having a good look at Schumann's symphonies and has now made up his mind about them: "I will not be bothered with them; they are simply another kind of jargon which looks like profundity, and in my estimation are just the same sort of empty nonsense as the Hegelian philosophic twaddle which is always most trivial where it seems deepest."

Debussy was another composer whose violent likes and dislikes stamp every page of his work as a professional musical critic. Of Schubert he held a poor opinion. Discussing the B minor Symphony, he said that it "cannot make up its mind to remain unfinished once and for all," and as for Schubert's songs they "are offensive. . . . They smell of the chest of drawers of some nice provincial old maids . . . dried flowers . . . photographs that are dead indeed. . . !" Like Tchaikovsky and Brahms, he had to give Wagner his due as a musician, but on every possible occasion he used him as a target for his shafts of ironic wit.



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Wagner's leit-motif system exasperated Debussy, and he called it the "musical Bottin" — "Bottin" being the French equivalent to Kelly's Directories.

Then there is the case of Schumann, who after seeing Chopin's Op. 2, cried out: "Hats off, gentlemen! A genius!" And again, when the twenty-year-old Brahms called upon him and played his Piano Sonata No. 1 in C major, he immediately recognized the latent genius in the young composer and announced his discovery to the world in his famous article "New Paths," which was published in the "Neue Zeitschrift für Musik." But if Schumann backed a couple of winners here, he backed a couple of dozen losers elsewhere, and thus proved convincingly that his judgment was no more infallible than anyone else's.

From the few examples that I have selected, it will be obvious that the greatest composers are far from being the best critics; in fact, like professors of composition and ordinary music critics, they can also be "cut-throat bandits in the paths of fame."

But as a friend of mine once pointed out: "It isn't at all necessary for one to be a chef in order to become a connoisseur of good cooking." Nevertheless, a knowledge of how things are done is invaluable, if not essential, to the gourmet who is called upon to give an intelligent reason for his likes and dislikes. Ultimately, of course, he is guided by the vagaries of his own taste. And similarly with the music critic.

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ENTR'ACTE
GUSTAV MAHLER AND HIS FIFTH SYMPHONY
By LEONARD BURKAT

SIR WALTER SCOTT has earned a good character in the history of literature by his devotion of the income from six years of writing to paying off the debts of his publishing firm. That Gustav Mahler once felt called upon to act similarly — albeit on a smaller scale — has only recently become known.

The success of Mahler's Third Symphony at Krefeld in June 1902 had brought him a flattering offer of publication of the new symphony on which he was then at work — his fifth. "I have received the enclosed letter from Peters Edition in Leipzig," Mahler wrote to his solicitor, "one of the most important music publishers in the world. Please give me an idea of what I ought to do now. I may get as much as 10,000 florins for it." Bruno Walter has recently estimated Mahler's payment for the Symphony at about 15,000 marks. But the Fifth Symphony, Walter wrote in his memoirs, "marked the beginning of Mahler's use of a more highly developed polyphonic style that confronted his technique of orchestration with new problems.

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The Cologne premiere of the Symphony revealed that these problems had not been solved. Somehow the web of voices did not sound with the intended clarity and I could not help confirming Mahler's unfavorable impression. He decided at once upon his course: he would reorchestrate his whole symphony. He returned the money, which was needed for correcting and reprinting the material, to the publisher and spent months of arduous work in rearranging almost the entire score. Thus a considerable part of his worldly reward was sacrificed to the demands of spiritual purity."

A sense of insecurity and dissatisfaction in Mahler that may be deduced from his affection for the juvenile folk poetry of *Des Knaben Wunderhorn* and from the persistent naivete of his musical materials is seen clearly in his continued attempts to improve his symphonies. "From the Fifth onward," Alma Mahler wrote in her book of memoirs of her husband, "he found it impossible to satisfy himself; the Fifth was differently orchestrated for practically every performance; the Sixth and Seventh were continually in process of revision." Mahler took so seriously his privilege of revision that when negotiating a new contract with his Vienna publisher a year before his death he instructed his attorney that "the matter of 'retouching' must be specified. The publisher must agree, first, to make corrections in all the engraved



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plates — both scores and parts; and second, so long as material already printed is offered for sale, to have my changes put into the scores and parts in stock.”

When Mahler retired to his summer cottage at Maiernigg in 1902 he had completed the first two movements of the Fifth Symphony and had sketched out the rest. As he worked on the last three movements he handed the pages of manuscript to his wife, who wrote out the fair copy in her own hand. Then, the summer over, the Fifth had been completed and there remained only the orchestration to finish during the long winter months in Vienna.

By the following autumn the work was done and Mahler was trying to arrange for a performance. He wrote to the Leipzig critic Arthur Seidl on September 23, 1903, “You will be glad to know that my Fifth is being copied already. I still don’t know where it will have its first performance. Nikisch could have it for Berlin, but I have no confidence in my success with the hostile press there.” A few days later the matter had been settled and he wrote to Seidl again, “I cannot help letting you know that my Fifth Symphony will have its first performance in Cologne on October 18. I haven’t found out yet what the public is like there, but I should like to have a few people like you in the audience.”

Early in 1904 a reading rehearsal with the Vienna Philharmonic revealed a great deal of overwriting. With bold strokes of a red crayon Mahler crossed half the percussion instruments from the score. Here



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began seven years of service in the improvement of the Fifth. In the first weeks of October, 1904, Mahler presented his new production of *Fidelio* at the Vienna Opera and left for Cologne to prepare the performance of his new symphony. Doubts and dissatisfaction are evident in a letter to his wife dated October 16. "Today was the first rehearsal! It went off tolerably well. The Scherzo is the devil of a movement. I see it is in for a peck of troubles! Conductors for the next fifty years will all take it too fast and make nonsense of it; and the public — what are they to make of this chaos of which new worlds are forever being engendered, only to crumble into ruin the moment after? What are they to say to this primeval music, this foaming, roaring, raging sea of sound, to these dancing stars, to these breathtaking, iridescent and flashing breakers? Oh that I might give my Symphony its first performance fifty years after my death!" But when he had taken his work before the public at an open rehearsal, he reported, "An excellent performance. Audience breathlessly attentive — even if dazed by the first movements."

Yet after the performance and even until a few months before his death, Mahler was never quite satisfied with the work. In 1905 he



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wrote to Mengelberg that he was making "many important changes." In 1906 he "retouched" it again both before and after he conducted it in Amsterdam. Two years later in Vienna there were even more changes. Soon after he was writing to his manager, "I have newly revised my Fifth and should like to have an opportunity to perform this quasi-novelty." And when a performance in Munich was arranged, Mahler demanded "the basic condition that the orchestra be a very good one — especially the first horn and first trumpet — and I must have the necessary number of rehearsals, which ought to be five" — for at each rehearsal there were to be new changes.

In his later years Mahler himself came to realize that in the time of the Fifth Symphony his style had begun to change as he approached a new musical maturity. To the last letter in his published correspondence, written on February 8, 1911 and addressed to the conductor Georg Göhler, he added this postscript: "I have finished the Fifth. I actually had to reorchestrate it completely. I don't understand how I could have gone so completely astray — like a beginner. Evidently the routines I had established with the first four symphonies were entirely inadequate for this one — for a wholly new style demands a new technique."



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SYMPHONY NO. 5, IN C-SHARP MINOR

By GUSTAV MAHLER

Born at Kalischt in Bohemia, on July 7, 1860; died at Vienna on May 18, 1911

Mahler completed his Fifth Symphony in 1902. It was first performed at a Gürzenicht concert in Cologne, October 18, 1904, under his own direction. The first performance in the United States was by the Cincinnati Orchestra under Frank von der Stucken, March 25, 1905. The first performance in Boston was by the Boston Symphony Orchestra, February 2, 1906. Wilhelm Gericke, who conducted, gave the work its first New York hearing on February 15, and repeated it in Boston on February 23. The symphony was performed here under Dr. Muck's direction April 18, 1913, November 21, 1913, and February 27, 1914. Dr. Koussevitzky revived it October 22, 1937, repeated it March 4 of the same season, and March 1, 1940.

The Symphony is scored for four flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons and contra-bassoon, six horns, four trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals, triangle, glockenspiel, tam-tam, harp and strings.

It was published in 1904.

GUSTAV MAHLER composed his Fourth Symphony at Maiernigg on the Wörthersee in the summer of 1900. During the two summers following, at his little cottage in this idyllic spot of Carinthia which has inspired great music at other times, he worked upon his Fifth Symphony and likewise set five songs from Rückert, and two of the "*Kindertotenlieder*." The Fifth Symphony was completed in the summer of 1902. It was in March of that year that he married Alma Maria Schindler.

The Fifth Symphony, in Mahler's own words, marked a new departure in his life as an artist. Experienced as he was in the technical

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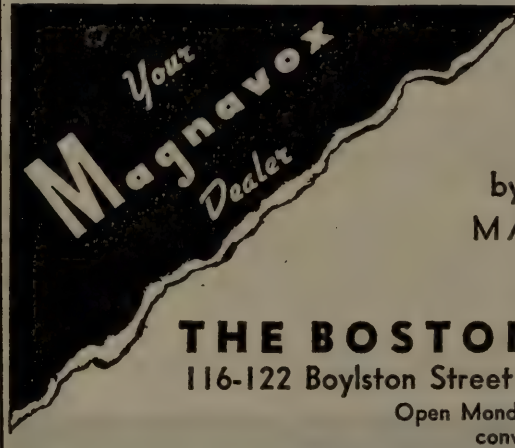
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handling of an orchestra through his conducting and through the magnificent scores he had already written, the Fifth seemed to require a reconstitution of his instrumental forces. He was not satisfied with it, and twice revised the orchestration (the first revision is used in this performance).

The Mahler enthusiasts may well have looked for an elucidation of the Fifth Symphony when it appeared. The introductory "funeral march" had a character and suggestion obviously far different from some outward ceremonial; the scherzo, with its wild abandon and the affecting adagietto, seemed to have some definite motivation.

Bruno Walter, than whom no one has had a more intimate comprehension of Mahler the artist, warns us quite specifically in his personal and revealing monograph on Gustav Mahler* against looking for any programme in the Fifth Symphony or the two that follow. He finds each of these more than anything else "a further intensification of the symphonic idea." The first four symphonies had each had their text or their pictorial images. Taking up the Fifth, Mahler showed a marked change in the course of his musical thinking. "He

* Kegan Paul, Trench, Trubner & Co. Ltd., London, 1937.



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When this symphony was performed in Berlin and in Dresden in 1905, there were the usual expectations of elucidation from the composer, but the composer had become more wary than ever of verbal

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explanations. No analyses or descriptions of any sort were to be found in the printed programmes. The composer did not remain adamant on this point. Analyses of the Fifth Symphony, and elaborate ones, appeared in print before and after 1905 — without recorded protest from Mahler. On composing his First Symphony (and also his Third) he had hoped to assist the public mind in following the paths of his free-reined imagination by allowing titles to the movements which were printed at early performances. When he found, as other composers have, that such signposts usually divert well-intentioned but literal souls into verbal thickets where the music itself is all but lost from sight, he withdrew these titles. If the listening world could have found a liberation of the imagination in the writings of E. T. A. Hoffmann, as Mahler did in composing his First Symphony, they would have grasped at once the roaming, fancy-free spirit of that work. Did not Hoffmann himself say, through the mouth of his Kreisler: "Music opens for man an unknown continent, a world that has nothing in common with the exterior world of sense that surrounds it, and in which he leaves behind all determinate feelings in order that he may give himself up to indescribable yearning"?

There had been the same difficulty with the philosophic, the symbolic implications of the Second Symphony or the Fifth. A truly sympathetic understanding of the Second must derive from the music as a personal expression of Mahler, rather than from the bald references of the sung text to "death" and "resurrection." Bruno Walter wrote: "If we understand the titles Mahler gave his works in the mystical and only possible sense, we must not expect any explanation

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of the music by means of them; but we may hope that the music itself will throw the most penetrating light upon the sphere of emotion which the titles suggest. Let us be prudent enough to free these titles from an exact meaning, and remember that in the kingdom of beauty nothing is to be found except '*Gestaltung, Umgestaltung, des ewigen Sinnes ewige Unterhaltung*' (Formation, Transformation, the Eternal Mind's Eternal Recreation). Should we attach to those programmatical schemes fixed names, the 'transformation' would prove us wrong in the next minute. We must not think of that 'which the flowers of the meadow tell' [Third Symphony], but of everything that touches our hearts with gentlest beauty and tenderest charm."

Not only did the general public fail to achieve this enlightened approach — the annotators and guides (sometimes self-appointed) did not always achieve it. At the time the Fifth Symphony was being performed without verbal aid to the inquisitive listener, Mahler made a speech on the subject of explanations, which was reported by Ludwig Scheidermair. It followed a performance of the Second Symphony by the Hugo Wolf Society in Munich. "After the concert there was a supper, and in the course of the conversation, someone mentioned programme-books. Then was it as though lightning flashed in a joyous sunny landscape. Mahler's eyes were more brilliant than ever, his fore-

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head wrinkled. He sprang in excitement from the table and exclaimed in passionate tones, 'Away with programme-books, which spread false ideas! The audience should be left to its own thoughts over the work that is performed; it should not be forced to read during the performance; it should not be prejudiced in any manner. If a composer by his music forces on his hearers the sensations which streamed through his mind, then he reaches his goal. The speech of tones has then approached the language of words, but it is far more capable of expression and declaration.' And Mahler raised his glass and emptied it with '*Pereat den Programmen!*' "

Mahler knew well the difficulty of "forcing on his hearers the sensations which streamed through his mind" — no less well than the futility of printed descriptions. Fortunate is Mahler's type of artist if he can be spared the disappointments of the high-aiming conductor in relation to his audiences. Mahler, constantly upon the conductor's platform, was painfully aware of the distance between his musical visions and the capacity, the inclinations, the receptivity of those that listen in concert halls. He at first thought that his symphonies could be explained and adequately comprehended, and wrote to Arthur Seidl in 1897 of the "programme as a final, ideal elucidation." It was not long before he had to reverse this statement and come to the realization that

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a programme was more likely to widen a gap, which, in any case, could never be bridged. He was sometimes heaped with applause when he performed his symphonies, but the enthusiasm was probably directed toward the conductor himself, the little man with the burning zeal who got such fine results from the forces he directed, rather than toward his monstrous and perplexing scores. The arduous seasons of conducting opera and concert absorbed the best hours and energies of the creative artist — they did not quite deprive him of that peaceful abstraction, that unconcern with a sluggish world which is the first requisite of the dreamer and visionary, weaving his patterns for his own inner satisfaction.

Philip Hale, preparing notes for a performance of this symphony in 1906, wrote: "Let us respect the wishes of Mr. Mahler," and refrained from quoting any analysis or description of it. Lawrence Gilman, in his notes for the Philharmonic Symphony Society of New York, concurred with Mr. Hale and likewise allowed the Fifth Symphony to be "listened to without benefit of the annotative clergy." It would seem unnecessary to prolong the abstention indefinitely, and to withhold descriptions which have for many years stood in print for any to read. Individuals have their preferred points of approach. One among the tourists on the rim of the Grand Canyon in Arizona will



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seek a guide to point out to him some rock which looks like an animal, or the face of an old man. Another finds in the scene a rare opportunity to study the processes of erosion. Still another is content to gaze at a vast and unexampled spectacle of nature, bothering neither with the guide nor the scientist. As for the first two tourists, there would be little use in depriving them of their lesser satisfactions — the one of his freakish resemblances, the other of his rather chilling computations. Neither would become by this a more likely recruit for the grander mood.

Paul Stefan, in his "Gustav Mahler — A Study of His Personality and Work," gives a description of this symphony, warning his reader in advance that the interpretation is his own, and that the work has not the slightest trace of a programme. He takes the opening words of one of the lyrics as indicative of Mahler's changed point of view when the outlines of the Fifth Symphony took shape in his mind:

"*'Ich bin der Welt abhanden gekommen'* (I am lost to the world), that is, not the cosmos, from which music can never escape, but the world in the sense of the Christian, the philosopher — worldliness. The world has lost the artist Mahler, whom she had never possessed; the 'composer' who turned into music his perception of earthly and heavenly life has become a 'tone-poet'; as though, moving in lofty spheres, he has now mastered his own musical language, penetrating

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into it more intensely, spiritualising it, so that he now no longer needs human language. The soul of him is the same, only he struggles now with other spirits, fixes his gaze upon a new sun; other abysses open before him, he salutes the colder serenity of other planets. It is like a reincarnation upon some other plane of all-embracing life, where only the most charitable, the most chaste, and — the most sorely wounded, can be born again.

“In this rebirth, the spirit clings ever closer to the — humanly speaking — eternal form of symphonic art. The resemblances between these symphonies and some of the later lyrics, as in the Fifth, merely recall a subject of similar mood; on this plane they never become thematic. The struggle is thrice renewed. Then the deepest depths are stirred and a terrible flame lays hold of the artist’s whole existence, his past and his future. No gateway can withstand the searching glow of this desire.”

~

“The Fifth Symphony opens with a long, gloomy fanfare in C-sharp minor, which leads into a stern funeral march. A turn into A-flat (G-sharp as dominant of C-sharp). Then an episode of passionate lamenting, with *ostinato* double-basses. The funeral march returns altered, and dies away in a passage that bears a distinct resemblance to one of the *Kindertotenlieder*. A second episode, a variation of the first, and a coda of a few bars only ends the song-like and expository

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movement. Like a great development of it, the second rages forward. The theme is developed from a viola part of the earlier second episode. Then the secondary section in the episode itself, exactly in the tempo of the funeral march. The repeat after the exposition, which still stands in the small score, is cancelled, and the development begins. It is interrupted by a quotation from the funeral march. In the repeat, the cutting 'ninth' motive of the beginning binds everything together, effaces and displaces the themes. In a new cropping out (so to speak) of the coda, two intensifications into D; at the culmination a chorale, from which the victory of the last movement shines. A close in the minor, will-o'-the-wisp-like. A terrific scherzo indicates the turning. In immensity of projection, in harmonic and specifically contrapuntal art, it is something theretofore unheard of, even in Mahler. The melody does not disavow the character of a dance-tune. The fourth and fifth movements also go thematically together. An almost feminine *Adagietto*, scored for strings and harp alone, is immediately followed by a *Rondo-Finale*. This is one of the most complicated movements in Mahler's works. The second principal theme is taken as fugue-subject, and forces ever new motives into the fugue. One of these seems, characteristically enough, to be taken from



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October 5, 1948

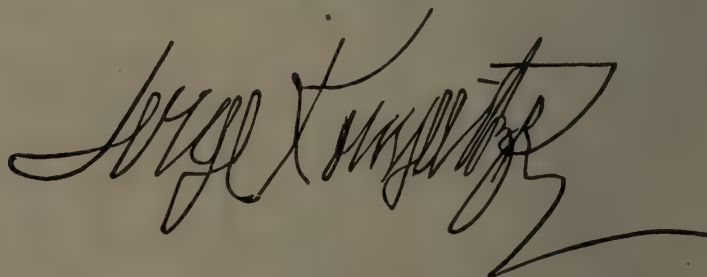
DEAR MR. TAFT:

You have asked how you and other devoted members of the Friends of the Orchestra can express to me in tangible form your "appreciation and gratitude" on my twenty-fifth anniversary as Conductor. Truly there is only one way in which I would wish you to do this — by a gift to the Orchestra, *a big gift*.

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I would consider it the finest of all personal tributes if my friends should take this occasion to give convincing proof that this splendid orchestra to which I have devoted my best efforts for nearly a quarter of a century shall never flounder or fall through lack of adequate financial support.

Faithfully yours,

A large, elegant handwritten signature in dark ink, which appears to read "Serge Koussevitzky". The signature is fluid and expressive, with long, sweeping strokes.

The Trustees take pleasure in adding that the Serge Koussevitzky Anniversary Fund has now been established. Contributions to this Fund may be made by check payable to Boston Symphony Orchestra addressed to Symphony Hall, Boston 15. Gifts to the Orchestra are subject to tax deductions.

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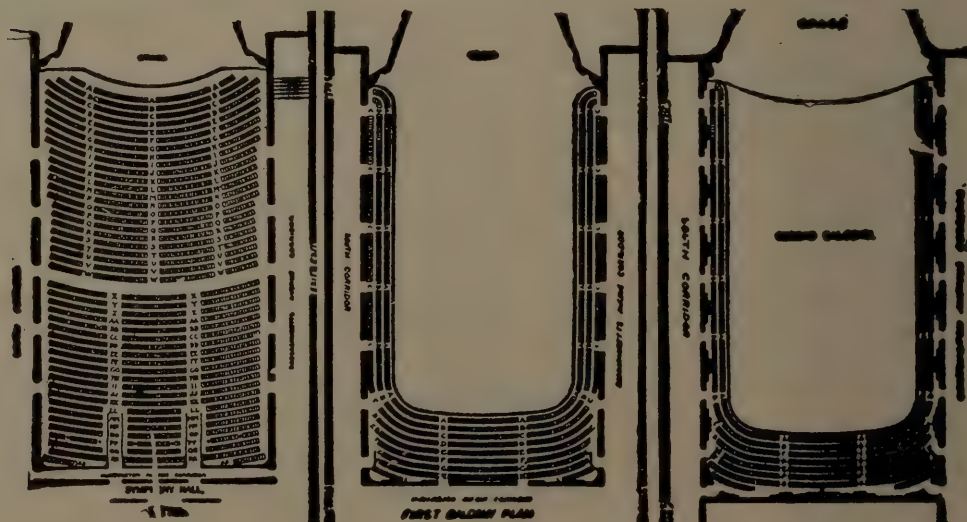
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SIXTY-EIGHTH SEASON, 1948-1949

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

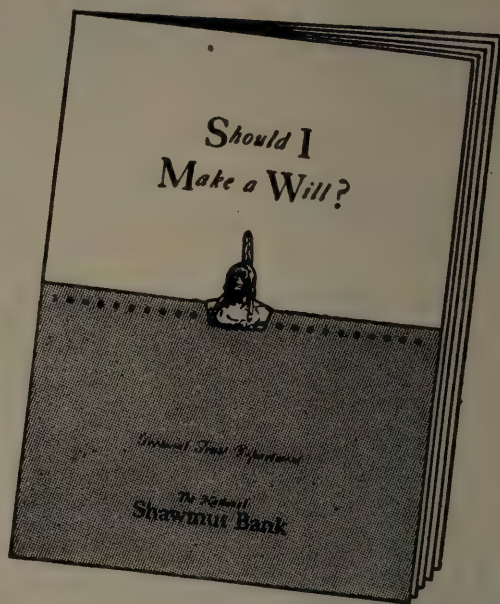
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*The American Festival of 1939
One Always Returns*

THE AMERICAN FESTIVAL OF 1939

The review of American music at the symphony concerts of this week and next brings to mind two special concerts in October, 1939. Serge Koussevitzky, having led the orchestra for fifteen years and in that time introduced a considerable amount of American music, arranged two programs in Symphony Hall, "In honor of the American Composer."

They were as follows:

October 4, 1939:

FOOTE, Suite in E major for Strings
TAYLOR, Suite, "Through the Looking Glass" (Two movements)
HADLEY, "Angelus" from Symphony No. 3
CARPENTER, "Skyscrapers"
HANSON, Symphony No. 2, "Romantic"

October 6, 1939:

SCHUMAN, American Festival Overture (First performance)
GERSHWIN, Piano Concerto (Soloist: Abram Chasins)
HARRIS, Symphony No. 3
THOMPSON, Symphony No. 2

It will be seen that of the nine composers on the above programs, three are also represented on the two programs of 1949, and two of these (Harris and Schuman) by the same works.

. . .

ONE ALWAYS RETURNS

By ARNOLD SCHOENBERG

*(Reprinted from the New York Times
Dec. 19, 1948)*

I remember with great pleasure a ride in a Viennese fiacre through the renowned Hoellenthal. The fiacre went very slowly and we could discuss and admire all the beauty and, even more, the frightening aspects which gave the

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name to this valley of the hell. I always regret that one might never possess such calm nerves to endure such a slow ride.

At least, when only twenty years later I made a trip by auto through one of the most renowned valleys in Switzerland, I saw almost nothing and my companion on this occasion rather mentioned some of the commercial and industrial aspects this valley offered. In twenty years people had lost the interest to take an eyeful of these beauties and enjoy them.

Of these two cases I had to think, when recently a German — a former pupil and assistant of mine — asked me what he should answer, when people demanded from him an explanation, whether I had abandoned twelve-tone composing, as I at present compose so often tonal music; the *Band Variations*, Op. 43b, the *Second Kammer-symphonie*, the *Suite for String Orchestra* and several others.

My answer was tuned to the pitch of the two true stories aforementioned, founded upon some historic facts. I said: One should be surprised to find that the classic composers — Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Brahms and even Wagner — after Bach's contrapuntal climax, in spite of their in-essence homophonic style, interpolate so often strict counterpoint, differing from Bach's counterpoint only by such features as the progress in music had brought about; that is, a more elaborated development through variations of the motive.

One cannot deny that the combination of these two structural methods is surprising; because they are contradictory. In contrapuntal style the theme is practically unchangeable and all the necessary contrasts are produced by the addition of one or more voices. Homophony produces all its contrasts by developing variation. But these great masters possessed such an eminent sense of the ethical and esthetical requirements of their art that the problem whether this is wrong can simply be disregarded.

I had not foreseen that my explanation of this stylistic deviation might also explain my own deviations. I used to say: The classic masters, educated in admiration of the works of great masters of counterpoint, from Palestrina to Bach, must have been tempted to return often to the art of their predecessors, which they considered superior to their own. Such is the modesty of people who could venture to act haughtily; they appreciate achievements of others, though they themselves are not void of pride. Only a man who himself deserves respect is capable of paying respect to another man. Only one who knows merits can recognize the merits of other men. Such feelings might have developed in a longing once again to try to achieve, in the older style, what they were sure they could achieve in their own more advanced style.

It is a feeling similar to that which would give preference over the fast automobile, to the slow, leisurely fiacre; which desires occasionally to dwell in the old, rather primitive living circumstances of our predecessors. It is not that we wanted to nullify all progress, though machinery has eliminated so many crafts: bookbinding, cabinet making, calligraphy, wood-carving and — almost — painting.

When I had finished my first Kammer-symphonie Op. 9, I told my friends: "Now I have established my style. I know now how I have to compose."

But my next work showed a great deviation from this style; it was a first step toward my present style. My destiny had forced me in this direction — I was not destined to continue in the manner of "Transfigured Night" or "Gurrelieder" or even "Pelléas and Mélisande." The Supreme Commander had ordered me on a harder road.

But a longing to return to the older style was always vigorous in me; and from time to time I had to yield to that urge.

This is how and why I sometimes write tonal music. To me stylistic differences of this nature are not of a special importance. I do not know which of my compositions are better; I like them all, because I liked them when I wrote them.

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C. P. E. BACH.....Concerto in D major for Stringed Instruments
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- I. Allegro moderato
- II. Andante lento molto
- III. Allegro

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FINE.....Toccata Concertante

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BRAHMS.....Symphony No. 1 in C minor, *Op.* 68

- I. Un poco sostenuto; Allegro
 - II. Andante sostenuto
 - III. Un poco allegretto e grazioso
 - IV. Adagio; allegro non troppo, ma con brio
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CONCERTO IN D MAJOR FOR STRINGS

By CARL PHILIPP EMANUEL BACH

Born at Weimar, March 8, 1714; died at Hamburg, December 14, 1788

Arranged for orchestra by MAXIMILIAN STEINBERG

Born at Vilna, July 4, 1883

Emanuel Bach composed this concerto for viols (with a concertino of quinton, viola d'amore, viola da gamba and basse da viole). The date of composition is not ascertainable. The concerto was arranged by Maximilian Steinberg in 1909 for flute, two oboes (the second replaced in the slow movement by the English horn, labelled "oboe alto" in the score), bassoon, horn and strings.

The most recent performance in this series was on December 31, 1943.

DR. KOUSSEVITZKY became acquainted with this concerto as performed by the Society of Ancient Instruments in Paris, a set of viols then being used. It was at his suggestion that Maximilian Steinberg made the present orchestral arrangement.

Steinberg is known as Director of the Conservatory at Leningrad, in which position he succeeded Glazounov on the retirement of that musician. Steinberg received his musical education in this conservatory and studied under both Rimsky-Korsakov and Glazounov. He has composed a considerable amount of music, orchestral, vocal, chamber and for the stage. He married in 1908 the daughter of



Rimsky-Korsakov, and it was for this occasion that Stravinsky, then a student at the Conservatory, composed his "Fireworks."

Carl Philipp Emanuel Bach, second son of Maria Barbara, was prepared for a legal career and attended the Universities at Leipzig and at Frankfort-on-the-Oder. But a Bach was not easily weaned from the traditional profession of his kind. Though his father did not see fit to put this one among his numerous sons through an intensive musical preparation, the boy attended the Thomasschule at Leipzig and no doubt learned still more at home, where his receptive faculties were alert to the much music-making that went on there. Being left-handed, he could not have played a bowed instrument, but from childhood acquitted himself admirably upon the clavier or organ. It is told that at eleven he could glance over his father's shoulder and forthwith play the music he had seen. He composed profusely, even at this age. Completing his musical studies at Frankfort, he played for Friedrich Wilhelm I of Prussia as well as the Markgraf Friedrich Wilhelm, and had the reigning monarch been more musically inclined would probably have been installed as court musician. When the younger Friedrich succeeded his father in 1740 this musical enthusiast soon made the twenty-four-year-old Bach cembalist of the royal chapel.

Emanuel Bach was never very contented with his position. Frederick

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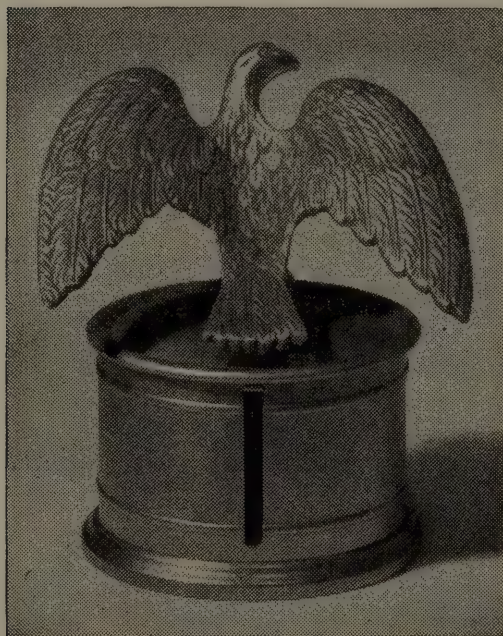
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the Great, being conservative in taste, favored the compositions of the brothers Graun in his court, and of Johann Joachim Quantz, his flute master, over the more daring and provocative concertos and sonatas of the Bach who was nevertheless by his wide repute a distinct ornament to the royal retinue. Bach likewise found the endless necessity of accompanying his monarch's performances upon the flute burdensome. If Frederick, who was inclined to take liberties with tempo, imposed his kingly word upon questions of musical taste, Bach would stand staunchly for his rights. Karl Friedrich Fasch, his assistant, reported Bach's remark that "the King might be the autocrat of his kingdom, but enjoyed no prescriptive pre-eminence in the realm of art."

Bach sought release from his position, to which as a Prussian subject (by marriage) he was bound. In 1767, he was at last given his freedom, and was promptly appointed by the Princess Amalia, the King's sister-in-law at Hamburg, as her *Kapellmeister*. For twenty-one years, until his death at the age of seventy-five, Emanuel Bach played the clavier and the organ, composed voluminously, and went down into history as "the Hamburg Bach."

Sebastian Bach's organ music, in Burney's opinion, courted "what was new and difficult, without the least attention to nature and



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facility." His vocal writing was "dry and labored," as compared to the "taste" his son displayed. The writer highly praised one of Emanuel's twenty-two settings of the "Passion," being apparently not even aware that the elder Bach had himself done something noteworthy in that line. Nor had he anything to say for the chamber music of the father, giving all his attention to the son's "more elegant and expressive compositions."

Burney fully appreciated the importance of Emanuel Bach's innovations. "If Haydn ever looked up to any great master as a model, it seems to have been C. P. Em. Bach: the bold modulation, rests, pauses, free use of semitones, and unexpected flights of Haydn remind us frequently of Bach's early works more than of any other composer. . . . Em. Bach used to be censured for his extraneous modulation, crudities, and difficulties; but, like the hard words of Dr. Johnson, to which the public by degrees became reconciled, every German composer takes the same liberties now as Bach, and every English writer uses Johnson's language with impunity."

Emanuel Bach's plain leadership in the establishing of the sonata form is the more impressive when one notes the veneration in which he was held by his successors. Haydn deliberately devoted himself to the assimilation of his form, and Mozart acknowledged in the strongest terms the value to posterity of his book, "Search Toward the



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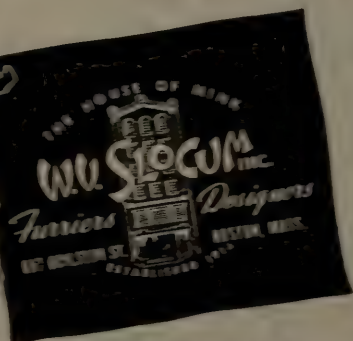
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We act as Trustee, Executor, Agent and Custodian

RECORDARE

By LUKAS FOSS

Born August 15, 1922

Recordare is scored for two flutes and piccolo, two oboes and English horn, two clarinets, E-flat clarinet and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, percussion, harp, piano, celesta and strings.

THE composer explains the tragic character of this music by pointing out that it was begun on the day of the death of Mohandas K. Gandhi (January 30, 1948). He has had no thought of attempting the reflection of events surrounding the career of the great leader. Nevertheless, an expression of mourning prevails in the beginning and in the end. The middle section is agitated and desperate. The whole work is somber in mood, with the exception of the more serene second theme. The main theme which is first heard from the clarinet is woven throughout the entire composition. It undergoes many changes and appears in more than a dozen different forms: slow, fast, and again slow.

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TO THE PATRONS AND FRIENDS OF

THE BOSTON SYMPHONY ORCHESTRA, INC.:

The Orchestra closed the 1947-1948 season with a deficit of \$36,763.42, compared with a surplus of \$13,167.60 a year ago. Although total income was slightly larger than last year, increased expenses, particularly salaries, more than offset this gain. Repairs and renewals at Symphony Hall deferred during the War and amounting to approximately \$22,000 have been charged against a reserve established for that purpose some years ago. New construction and extraordinary repairs at Tanglewood amounted to approximately \$55,000, and are being charged off over a period of five years.

Elsewhere in this program your attention is called to our desire to build up the capital funds of the Orchestra through bequests. By remembering us today in your will you can help carry into the future a tradition already great.

We gratefully acknowledge the receipt of the following generous gifts:

Through Dr. Koussevitzky we received \$16,000 from the William Rosenwald Family Fund, Inc.

From the Baldwin Piano Company we received \$10,000 toward the construction at Tanglewood of a new Exhibition Room and Music Store.

From the Radio Corporation of America we received \$7,500 in connection with sales of its Berkshire Model Phonograph.

From Mr. Mark Horblit we received a generous addition of \$3,500 to the fund bearing his name.

The following bequests are gratefully acknowledged:

| | |
|--------------------------|--------|
| William C. Heilman | \$2000 |
| Alice R. Cole | \$1000 |
| C. May Paine | \$ 500 |

The first two bequests have been added to the Endowment Fund. The third, unrestricted, has been added to the Reserve Fund.

Accounts for the year ended August 31, 1948, have been audited by the firm of Patterson, Teele & Dennis.

Respectfully submitted,

RICHARD C. PAINE, *Treasurer*

BOSTON SYMPHONY ORCHESTRA, INC.

SYMPHONY—POPS AND ESPLANADE SEASONS

INCOME

| | | |
|--------------------------------|--------------|----------------|
| Ticket Sales all Concerts..... | \$717,213.12 | |
| Victor Record Royalties..... | 199,837.26 | |
| Broadcasting (Gross) | 93,300.00 | |
| Programs (Symphony and Pops) | 4,564.10 | \$1,014,914.48 |

EXPENSES

| | | |
|--|--------------|---------------|
| Players, Conductors and Soloists | \$748,951.41 | |
| Concert Costs (Exclusive of Salaries) | 179,224.94 | |
| Administrative and General Expenses | 172,722.73 | |
| Symphony Hall | 43,943.05 | 1,144,842.13 |
| Deficit before Contributions | | \$ 129,927.65 |
| Less—Gifts from Friends of Sym- phony and Esplanade | 72,885.37 | |
| Endowment and Free Funds Income | 30,696.14 | 103,581.51 |
| Net Deficit Boston | | \$ 26,346.14 |

BERKSHIRE FESTIVAL AND MUSIC CENTER

INCOME

| | | |
|----------------------------|--------------|---------------|
| Ticket Sales | \$214,941.87 | |
| Tuition | 42,570.00 | |
| Broadcasting (Gross) | 14,000.00 | |
| Miscellaneous | 2,801.40 | \$ 274,313.27 |

EXPENSES

| | | |
|--|--------------|------------------|
| Players, Conductors and Soloists | \$126,153.68 | |
| Faculty Salaries and Allowances | 44,451.52 | |
| Administrative and General | 119,817.10 | |
| Construction Amortization | 16,878.38 | 307,300.68 |
| Berkshire Deficit before Contributions | | \$ 32,987.41 |
| Less—Gifts from Friends of the Berkshire Music Center | | 22,570.13 |
| Deficit—Festival and School | | <u>10,417.28</u> |

DEFICIT—Boston Symphony Orchestra, Inc.

| | |
|------------------------|--------------|
| Season 1947-1948 | \$ 36,763.42 |
|------------------------|--------------|

ENDOWMENT FUND

August 31, 1948

Endowment Fund Assets:

| | | | |
|--|--------------|------------|--------------|
| Cash in Banks | \$ 4,304.59 | | |
| Investments (Approximate Market Value \$437,706.01) .. | 428,307.08 | | |
| Land and Buildings—Symphony Hall (Book Value) | \$421,330.31 | | |
| Less Mortgage Note Payable | 60,000.00 | 361,330.31 | \$793,941.98 |

The Adele Wentworth Jones Fund Assets:

| | | | |
|---|-----------|--|-----------|
| Cash in Banks | \$ 516.22 | | |
| Investments (Approximate Market Value \$11,672.05) .. | 11,902.55 | | 12,418.77 |

The M. M. Horblit Fund:

| | | | |
|---|-----------|--|--------------|
| Cash in Banks | \$ 973.90 | | |
| Investments (Approximate Market Value \$16,475.00) .. | 16,531.81 | | 17,505.71 |
| Total Endowment Fund Assets | | | \$823,866.46 |

Reserve Fund Assets:

| | | | |
|--|--------------|--|--------------|
| Balance—August 31, 1947 | | | \$ 76,359.48 |
| Deduct: | | | |
| Excess of operating loss for the year ended August 31, 1948 over subscriptions received, income from En- dowment Fund and other Cash Funds | \$ 36,763.42 | | |
| Less: Gain on sale of securities during the year ended August 31, 1948 (and \$500 of Free Funds) | 4,511.12 | | 32,252.30 |

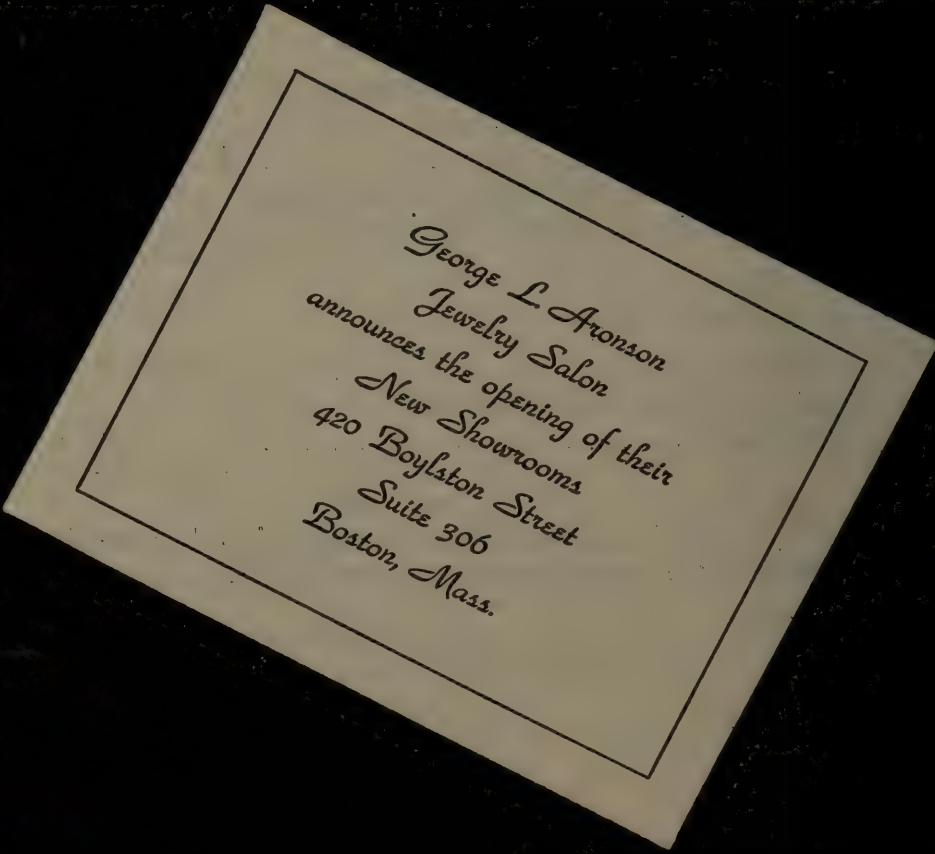
*Reserve Fund—Represented by:

| | | | |
|---|--------------|--|--------------|
| Investments at cost | \$ 44,106.18 | | |
| Tanglewood Property Land and Buildings (Nominal) | 1.00 | | \$ 44,107.18 |

*Since the closing of our books, this fund has been transferred to the Serge Koussevitzky Anniversary Fund of the Boston Symphony Orchestra, Inc.

The title, "*Recordare*," is derived from a section of the traditional Requiem mass. It is the word itself, signifying "to record," or "remember" and not any ritual significance which has moved the composer to choose it for this work.

Lukas Foss, having grown up in the United States, received his principal musical education, and reached his majority here, is generally considered what he naturally considers himself — an American composer. Born abroad (Berlin, August 15, 1922), he studied at the Paris *Conservatoire* from the age of eleven (1933) until he was fifteen, at which time (1937) he was brought to this country by his parents. At the *Conservatoire* he had studied piano with Lazare-Levy, theory with Noël Gallon, and orchestration with Felix Wolfes, continuing instruction he had had from Julius Herford. He attended the Curtis Institute of Music in Philadelphia, studying composition with Rosario Scalero and Randall Thompson, conducting with Fritz Reiner and piano with Isabelle Vengerova, and graduating with honors after three years. During the first three summers of the Berkshire Music Center he was a conductor-pupil of Dr. Koussevitzky and joined the composition class of Paul Hindemith, continuing his work with this composer



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at Yale University. He joined the faculty of the Berkshire Music Center in 1946.

His symphonic piece, *The Prairie*, drawn from the Cantata of the same title, was first performed by the Boston Symphony Orchestra, October 15, 1943. The Cantata was performed in Town Hall, New York, in 1944, under the direction of Robert Shaw; in 1945 by the New York Philharmonic Orchestra under the direction of Artur Rodzinski, and in Jordan Hall, under the composer's direction, December 15, 1948. The *Ode* has been performed by the New York orchestra, the *Ode* and the Symphony in G by the Pittsburgh Symphony Society, the Piano Concerto on a Columbia Broadcasting network. There have been other orchestral performances. The Ballet *The Gift of the Magi* has been produced by the Ballet Theatre, and performed on tour (Boston included). *The Song of Songs* was introduced by the Boston Symphony Orchestra in 1946.

Mr. Foss has conducted as guest the Pittsburgh and Los Angeles Orchestras, the New York City Center and Philharmonic Stadium Orchestras, the CBS Orchestra. He became the official pianist of the Boston Symphony Orchestra in 1944.



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- **Francesca da Rimini, Op. 32**—Tchaikovsky. The Boston Symphony Orchestra. Album DM-1179, \$4.75.
- **Symphony No. 5, in B-Flat**—Schubert. The Boston Symphony Orchestra. Album DM-1215, \$4.75.

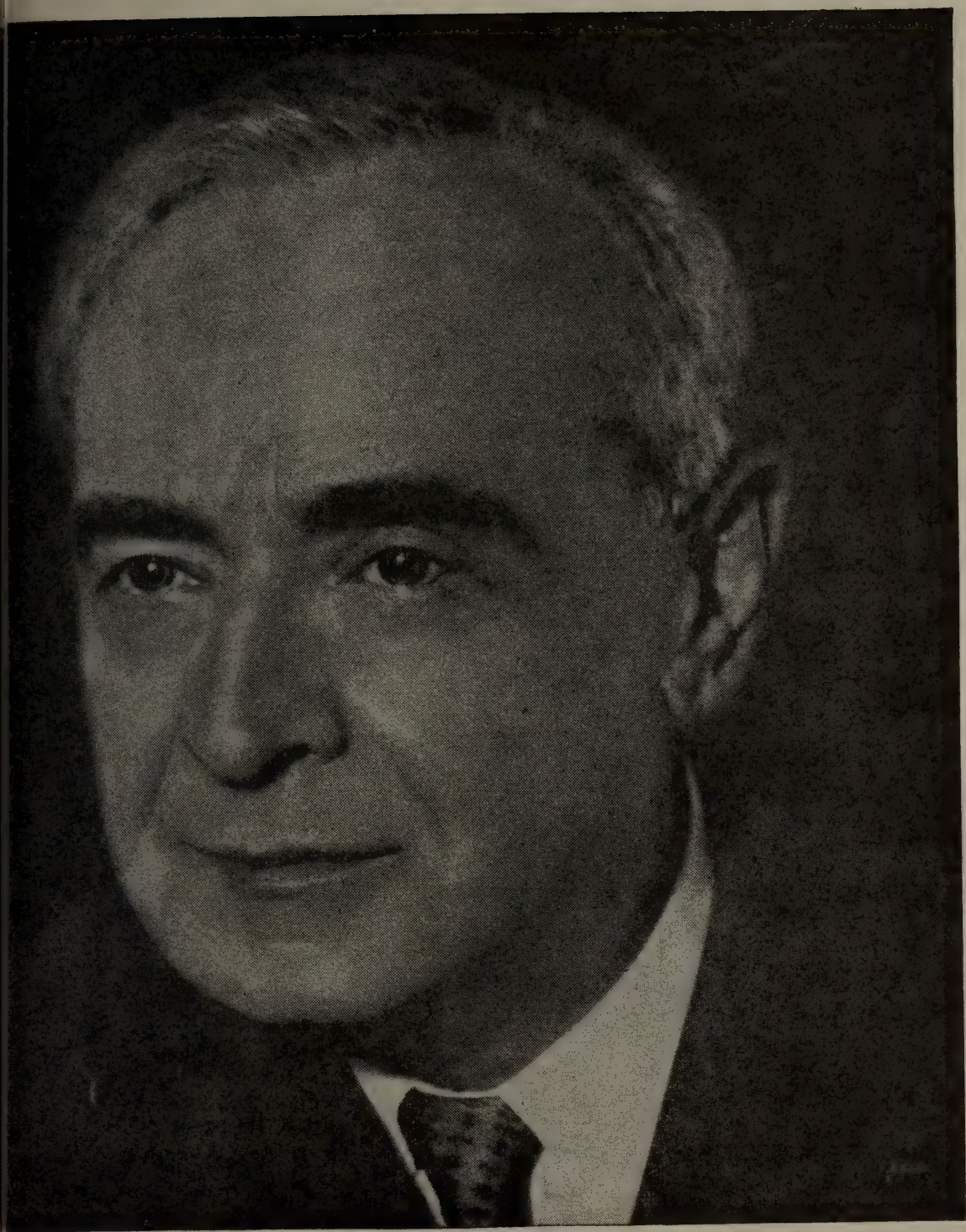
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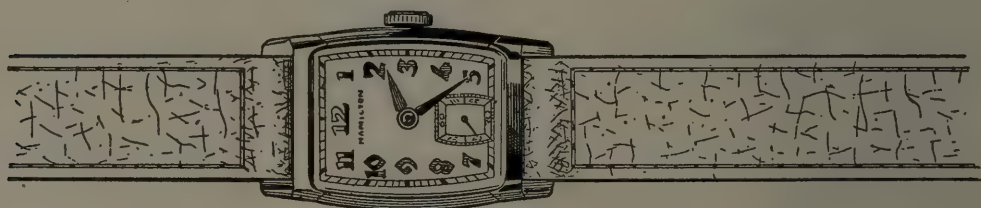
- 1937 4 Two-voiced Inventions, for piano
- 1937 Grotesque Dance, for piano
- 1937 Sonata for Violin and Piano
- 1938 3 Songs, with piano
- 1938 Set of 3 Pieces, for 2 pianos
- March — Andante — Concertino
- 1939 Sonatina, for piano
- 1939-40 2 Symphonic Pieces
- 1939-40 Music to the Tempest of Shakespeare (Pulitzer Scholarship Prize)
- 1940 Passacaglia, for piano
- 1940 Melodrama and Dramatic Song of Michael Angelo, for voice and piano
- 1940 *Cantata drammatica* for Orchestra, Solo Tenor, Chorus
- 1940 4 Preludes for Flute, Clarinet and Bassoon
- 1941 "We Sing," cantata for children

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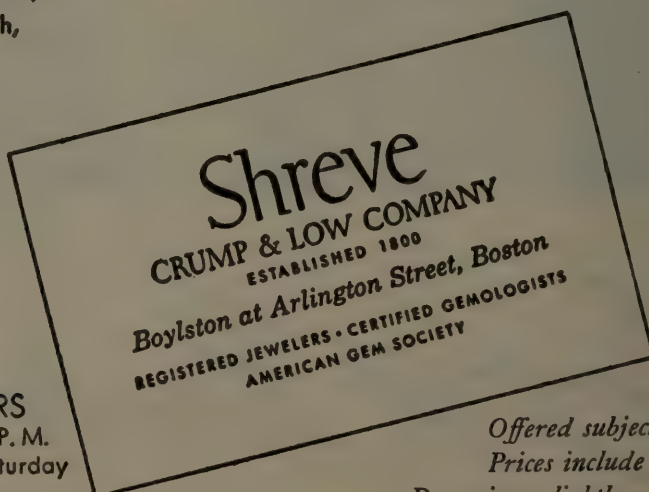
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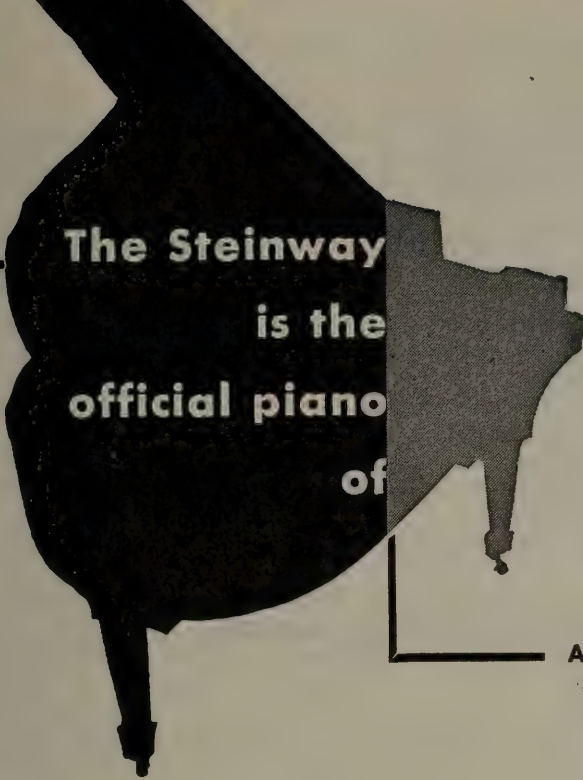


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19 jewel strap watch,
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Nat. Symphony, Wash., D.C.
New Jersey Symphony**

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Philadelphia Orchestra
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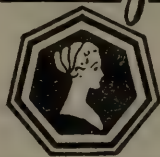
**Portland Symphony
Robin Hood Dell Concerts, Phila.
Rochester Symphony
St. Louis Symphony
San Antonio Symphony**

**Seattle Symphony
Stadium Concerts, N. Y. City
Syracuse Symphony
Vancouver Symphony**

- 1941 2 Pieces for orchestra: Dance Sketch and Allegro Concertante
 1941 Duo for 'Cello and Piano
 1941-42 Clarinet Concerto (later turned into a piano concerto)
 1942 The prairie (Cantata for 4 solo voices — Chorus — orchestra) (Awarded
 a citation by the N. Y. Music Critics Circle in 1944)
 1942 The Prairie, Symphonic Piece
 1943 Piano Concerto
 1944 Fantasy-Rondo for Piano (Recorded by Concert-Hall Society)
 1944 3 Pieces for Violin and Piano
 1944 "Within These Walls," Ballet for Virginia Johnson
 1944 "The Heart Remembers," Ballet for Humphrey and Weidman
 1944 Ode for Orchestra
 1944 Symphony in G (No. 1)
 1945 "Tell this Blood," *a cappella* chorus
 1945 "Gift of the Magi," Ballet for Ballet Theatre
 1945 Pantomime for Orchestra
 1945 Song of Anguish (from Isaiah) for Baritone and Orchestra (Commissioned
 by the Kulas Foundation)
 1946 Capriccio for 'Cello and Piano (Commissioned by the Koussevitzky Music
 Foundation)
 1946 Song of Songs (2nd Biblical Solo Cantata) for Soprano and Orchestra
 (Commissioned by the League of Composers)
 1947 Adon Olom (Cantor, Chorus and Organ)
 1947 String Quartet in E
 1948 Oboe Concerto
 1948 Recordare

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Why do some cities and towns consider an inferior fire department a relief to taxpayers when the cost of one bad fire would buy the most modern fire fighting equipment?

Why, as a nation that can create an atom bomb, do we allow fire losses to grow steadily worse?

My job is to sell insurance . . . and the more fires, the more people recognize the need for insurance. But I don't want to die in a fire. Nor do I want to see my or your family and home destroyed. That is why I urge every living American to start now and stop fires to save lives, homes and jobs.

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TOCCATA CONCERTANTE

By IRVING FINE

Born in Boston, December 3, 1914

The *Toccata Concertante*, composed in the summer of 1947, is scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones, and tuba, timpani, side drum, bass drum, cymbals, piano and strings.

There is a dedication "To my wife."

THE following description of the score has been provided by the composer.

"The word *toccata* is commonly used to describe improvisatory display pieces for keyboard instruments. It has also been used in connection with concerted music of a fanfare-like character. It is in this latter sense that I have used the term. In writing this piece, I was aware of a certain affinity with the energetic music of the Baroque concertos. Hence the qualifying adjective, *concertante*. Moreover, this adjective seemed particularly appropriate because of the sonistic nature



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of much of the orchestration, especially in the second theme group and closing sections of the exposition and recapitulation.

The piece is roughly in sonata form. There is a short, fanfare-like introduction containing two motives which generate most of the subsequent thematic material. The following exposition contains a first section which makes prominent use of an *ostinato* and is rather indeterminate in tonality. A transitional theme, announced by the trumpet and continued by the flute and bassoon, is abruptly terminated and followed by a second theme group, more lyrical in character. In this section the thematic material is chiefly entrusted to solo wind instruments supported by string accompaniment. The whole of the exposition is concluded by additional woodwind dialogue and scattered references to some of the preceding material. There are several episodes in the development, one of the most prominent being a *fugato* announced by the clarinets and based on the opening *ostinato*. There is no break between the development and recapitulation, the return of the first material commencing at the climax of the development. The second and closing sections of the exposition are recapitulated in the main tonality without significant changes except for a few in instrumentation and texture. The whole piece is rounded off by an extended coda.

Irving Fine studied piano with Frances L. Grover, majored in music at Harvard University (A.B. 1937, A.M. 1938) where he studied theory

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and composition under Walter Piston, Edward Burlingame Hill, and A. Tillman Merritt. He continued his studies with Nadia Boulanger in Cambridge and France. For several years he was assistant conductor of the Harvard Glee Club and Choir. At present he is Assistant Professor of Music at Harvard University. Since 1947 he has been a member of the faculty of the Berkshire Music Center at Tanglewood.

The following works have been published: Three Choruses from *Alice in Wonderland* (1943); A cantata — *The Choral New Yorker* (1944); *Sonata for Violin and Piano* (1946); and the Suite — *Music for Piano* (1947). He has composed: *Music for Modern Dance* (1941); a *Partita* for Woodwind Quintet (1948); incidental music to *Alice in Wonderland*; and miscellaneous pieces for piano and voice.

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CREATION AND PERFORMANCE
By ERNEST NEWMAN

(Quoted from the Sunday Times, London)

SOME readers may recall a diffident protest of mine against the careless use of the term "creation" in connection with the performance of music. My argument was that the performer "creates" nothing. All that is done by the composer; the executant merely reproduces. I learn now, from an article by Mme. Gisèle Brelet in a recent number of the French magazine "Contrepoints," that there is a school of thought in the U.S.A. that takes the opposite view; and some students of that school have published the results of a number of scientific investigations into the phenomena of performance. I greatly regret that I have no first-hand acquaintance with these books; but Mme. Brelet's long article is so ably reasoned and so lucid in expression that I am sure it is a trustworthy presentation of their general thesis.

That thesis seems to be that a musical work does not really exist until it is performed. I am aware that more than one composer has

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superficially appeared to be of that opinion. But his use of the word “exist” has been rhetorical rather than literal; the poor fellow, anxious that the world shall have the benefit of his immortal works, was merely protesting that so long as these remain only so much ink on paper they might as well not have been written, so far as the public is concerned. That is perfectly true: in that figurative sense of the word, the music only “exists” — for the listener — when it is played or sung. But my contention is that there is a confusion here between the two meanings of the word — between the work as solidified into sound and the work as the expression of a train of musical thought. The student, the critic, the historian has to deal daily with a number of works of the past which he has never heard and is never likely to hear. But they “exist” for him all the same, in the sense in which they existed for the composer before they had been performed, and in spite of some of the performances they received.

According to Mme. Brelet, “the musical work is only a virtuality,” the written text “does no more than contain the permanent possibility of the work being rediscovered, and the work exists only when actualised in performance.” The text is only a “scheme” which the executant realises in terms of his creative self. Now it does not need laboratory figures and graphs to convince us of the obvious fact that

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there are as many ways of "actualising" the notes as there are performers, and that even the same performer will never play the same work twice in absolutely the same way. My contention is simply that the work itself, as put on paper by the composer, notwithstanding all the difficulties that confront him of *précisant* the exact time-durations and intensities and nuances of something so immaterial as sound by means of notation, is very much more than a mere "scheme" that can achieve veritable existence only when the performer "actualises" the notes in physical sound.

The work itself pre-exists and post-exists in the written notes, as the record of the composer's train of thought. A performer may give the notes this or that form of his own, this or that personal temperamental vibration, and a thousand performers will give them a thousand of these forms or vibrations. But the work itself, the complex of ideas, as distinguished from the physical sound given temporarily by voice or instrument to the notated symbols, is something that exists independently of all performances or no performances.

In a previous article I have quoted passages from the letters of Wagner and Verdi to show the murderous fury to which they were goaded by the presumptuous claims of their performers to have "created" this rôle or that: they swore bitterly that hardly once in the whole of their experience had any performer, whether singer or conductor, come within hailing distance of conveying to the listener what

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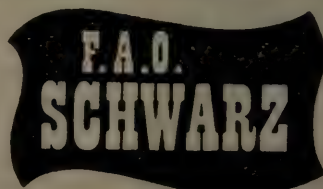
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the composer had intended the notes to convey. And from what does our own frequent dislike of a performance spring if not from the feeling that the performer is not recreating what the composer has primarily and permanently created but giving it us after it has passed through the relaxing, debasing or distorting medium of his own smaller mind and soul? How would that judgment of ours be possible if the composer's notes did not enshrine for all time a creation that is independent of performance?

I should like to have been present in the room, though able to take cover quickly when the storm broke, when some conductor or singer or other told Wagner or Verdi or Sibelius that "Tristan" or "Falstaff" or "Tapiola" was merely a "scheme," a "virtuality," which rose to the dignity of a creation only when *his* genius "actualised" it in sound.

While Mme. Brelet lays it down that there is "a plurality of true performances" of any work, it appears that there are also "false performances," false because they do not answer to "the fundamental relations which constitute the essence of the work." But surely, to speak of the "essence" of a work, and to say that this may be sometimes "falsified" by the executant, is to admit that the creation exists in the notes, independent of its realisation in sound last Monday or next Thursday? To say that in this case or that there has been a reprehensible deviation from the norm is to admit the existence of the norm.



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SYMPHONY IN C MINOR, NO. 1, *Op. 68*

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The First Symphony of Brahms had its initial performance November 4, 1876, at Carlsruhe, Otto Dessoff conducting.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, contra-bassoon, four horns, two trumpets, three trombones, timpani and strings. The trombones are used only in the finale.

THE known fact that Brahms made his first sketches for the symphony under the powerful impression of Beethoven's Ninth, which he had heard in Cologne for the first time in 1854, may have led his contemporaries to preconceive comparisons between the two. Walter Niemann, not without justice, finds a kinship between the First Symphony and Beethoven's Fifth through their common tonality of C minor, which, says Niemann, meant to Brahms "hard, pitiless struggle, dæmonic, supernatural shapes, sinister defiance, steely energy, dramatic intensity of passion, darkly fantastic, grisly humor." He calls it "Brahms' Pathetic Symphony."

The dark and sinister side of the C minor Symphony seems to have taken an unwarranted hold on the general consciousness when it was

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new. For a long while controversy about its essential character waxed hot after every performance. W. F. Apthorp bespoke one faction when he wrote in 1878 of the First Symphony that it "sounds for the most part morbid, strained and unnatural; most of it even ugly." Philip Hale, following this school of opinion, some years later indulged in a symbolic word picture, likening the symphony to a "dark forest" where "it seems that obscene, winged things listen and mock the lost." But Philip Hale perforce greatly modified his dislike of the music of Brahms as with the passage of years its oppressive aspects were somehow found no longer to exist.

Instead of these not always helpful fantasies of earlier writers or a technical analysis of so familiar a subject, let us turn to the characteristic description by Lawrence Gilman, the musician who, when he touched upon the finer things in his art, could always be counted upon to impart his enthusiasm with apt imagery and quotation:

The momentous opening of the Symphony (the beginning of an introduction of thirty-seven measures, *Un poco sostenuto*, 6-8) is one of the great exordiums of music — a majestic upward sweep of the strings against a phrase in contrary motion for the wind, with the basses and timpani reiterating a somberly persistent C. The following



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The third movement (the *Poco allegretto e grazioso* which takes the place of the customary Scherzo) is beguiling in its own special loveliness; but the chief glory of the symphony is the Finale.

Here — if need be — is an appropriate resting-place for that diffident eagle among epithets, sublimity. Here there are space and air and light to tempt its wings. The wonderful C major song of the horn in the slow introduction of this movement (*Più Andante*, 4-4), heard through a vaporous tremolo of the muted strings above softly held trombone chords, persuaded William Foster Apthorp that the episode was suggested to Brahms by "the tones of the Alpine horn,

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as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland." This passage is interrupted by a foreshadowing of the majestic chorale-like phrase for the trombones and bassoons which later, when it returns at the climax of the movement, takes the breath with its startling grandeur. And then comes the chief theme of the Allegro — that spacious and heartening melody which sweeps us onward to the culminating moment in the Finale: the apocalyptic vision of the chorale in the coda, which may recall to some the exalted prophecy of Jean Paul: "There will come a time when it shall be light; and when man shall awaken from his lofty dreams, and find his dreams still there, and that nothing has gone save his sleep."

Not until he was forty-three did Brahms present his First Symphony to the world. His friends had long looked to him expectantly to

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carry on this particular glorious German tradition. As early as 1854 Schumann, who had staked his strongest prophecies on Brahms' future, wrote to Joachim: "But where is Johannes? Is he flying high, or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself." Schumann, that shrewd observer, knew that the brief beginnings of Brahms were apt to germinate, to expand, to lead him to great ends. Also, that Beethoven, symphonically speaking, would be his point of departure.

To write a symphony after Beethoven was "no laughing matter," Brahms once wrote, and after sketching a first movement he admitted to Hermann Levi — "I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him behind us."

To study Brahms is to know that this hesitancy was not prompted by any craven fear of the hostile pens which were surely lying in wait for such an event as a symphony from the newly vaunted apostle of classicism. Brahms approached the symphony (and the concerto too) slowly and soberly; no composer was ever more scrupulous in the com-



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mitment of his musical thoughts to paper. He proceeded with elaborate examination of his technical equipment — with spiritual self-questioning — and with unbounded ambition. The result — a period of fourteen years between the first sketch and the completed manuscript; and a score which, in proud and imposing independence, in advance upon all precedent — has absolutely no rival among the first-born symphonies, before or since.

His first attempt at a symphony, made at the age of twenty, was diverted in its aim, the first two movements eventually becoming the basis of his piano concerto No. 1, in D minor. He sketched another first movement at about the same time (1854), but it lay in his desk for years before he felt ready to take the momentous plunge. "For about fourteen years before the work appeared," writes D. Millar Craig,* "it was an open secret among Brahms' best friends that his first symphony was practically complete. Professor Lipsius of Leipzig University, who knew Brahms well and had often entertained him, told me that from 1862 onwards, Brahms almost literally carried the manuscript score about with him in his pocket, hesitating to have it made

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public. Joachim and Frau Schumann, among others, knew that the symphony was finished, or at all events practically finished, and urged Brahms over and over again to let it be heard. But not until 1876 could his diffidence about it be overcome."

It would be interesting to follow the progress of the sketches. We know from Madame Schumann that she found the opening, as originally submitted to her, a little bold and harsh, and that Brahms accordingly put in some softening touches. "It was at Munster am Stein," (1862) says Albert Dietrich, "that Brahms showed me the first movement of his symphony in C minor, which, however, only appeared much later, and with considerable alterations."

At length (November 4, 1876), Brahms yielded his manuscript to Otto Dessoff for performance at Carlsruhe. He himself conducted it at Mannheim, a few days later, and shortly afterward at Vienna, Leipzig, and Breslau. Brahms may have chosen Carlsruhe in order that so crucial an event as the first performance of his first symphony might have

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the favorable setting of a small community, well sprinkled with friends, and long nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessoff, as we now know, was none too high. But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness.

Carlsruhe very likely felt honored by the distinction conferred upon them — and in equal degree puzzled by the symphony itself. There was no abundance of enthusiasm at these early performances, although Carlsruhe, Mannheim and Breslau were markedly friendly. The symphony seemed formidable at the first hearing, and incomprehensible — even to those favored friends who had been allowed an advance acquaintance with the manuscript score, or a private reading as piano duet, such as Brahms and Ignatz Brüll gave at the home of Friedrich Ehrbar in Vienna. Even Florence May wrote of the "clashing dissonances of the first introduction." Respect and admiration the symphony



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won everywhere. It was apprehended in advance that when the composer of the *Deutsches Requiem* at last fulfilled the prophecies of Schumann and gave forth a symphony, it would be a score to be reckoned with. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far sooner, had not the Brahmsians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge, and another in London in April, each much applauded. The first performance in Boston took place January 3, 1878, under Carl Zerrahn and the Harvard Musical Association. When the critics called it "morbid," "strained," "unnatural," "coldly elaborated," "depressing and unedifying," Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Sir George Henschel, an intrepid friend of Brahms, performed the C minor Symphony, with other works of the composer, in this orchestra's first year.

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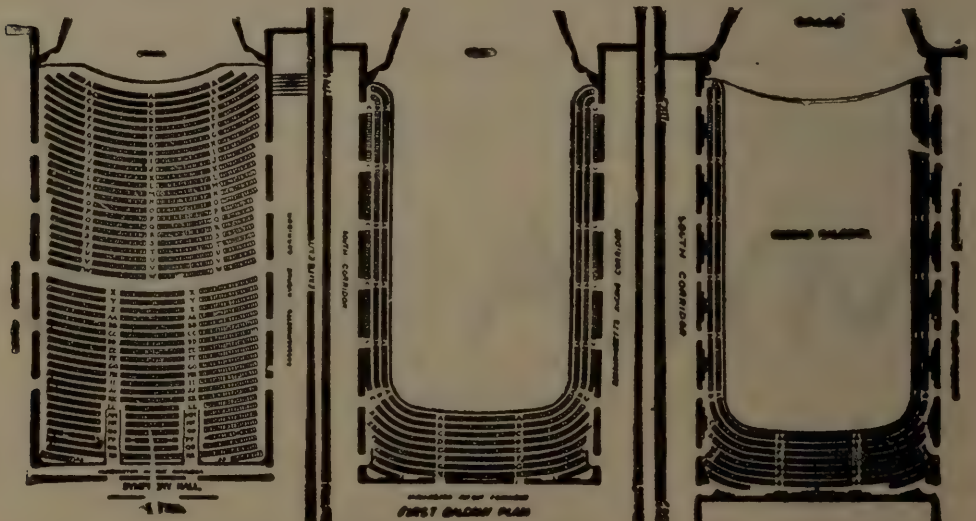
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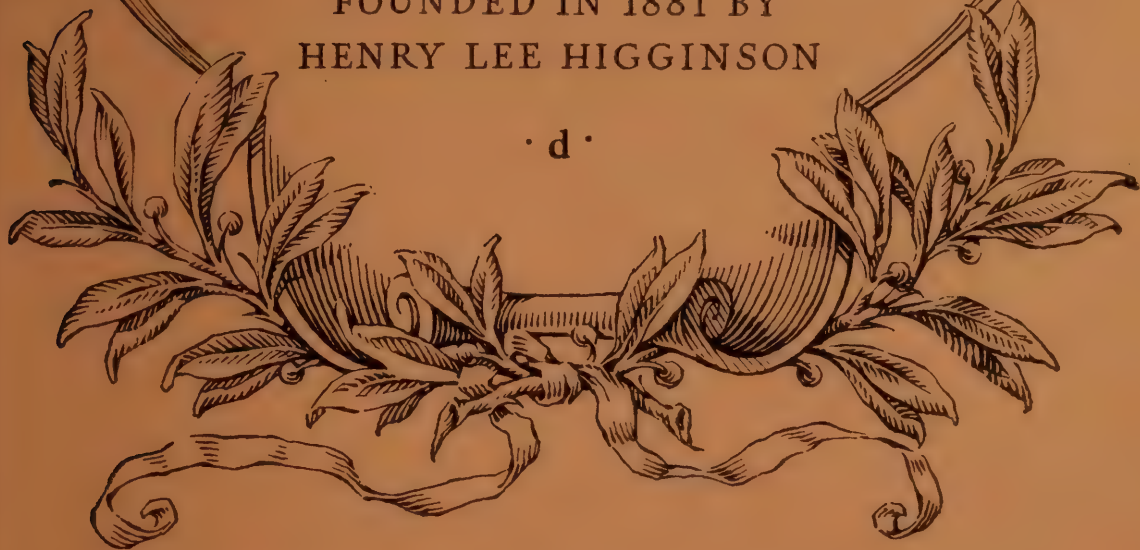
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SIXTY-EIGHTH SEASON, 1948-1949

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

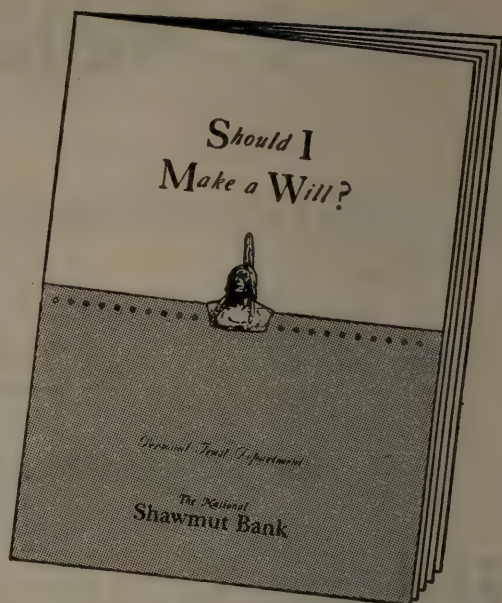
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ANNIVERSARY ALBUM OF DOUBLE BASS RECORDS

An album of double bass recordings by Serge Koussevitzky is about to be issued. The recordings were made for RCA Victor in 1929 when Dr. Koussevitzky played for the last time the instrument by which he first won fame. The collection consists of the Andante from Koussevitzky's own Double Bass Concerto, his *Chanson Triste* and *Valse Miniature*, a Largo by Eccles and a Wiegenslied by Laska. A few copies of the Eccles number and the *Chanson Triste* were circulated twenty years ago, but the other recordings are to be released for the first time. Since the early days of electrical recording improvements in low frequency range through re-recording, fidelity by the use of Vinylite, and mechanical performance are such that Dr. Koussevitzky has been able to give his unqualified approval to the new pressings.

They will make possible a wide acquaintance with the beauties of an instrument otherwise virtually unknown in its solo possibilities, as played by an unexampled virtuoso of the double bass. The albums will be sold as souvenirs of the Twenty-fifth Anniversary season of Serge Koussevitzky as conductor of the Boston Symphony Orchestra. The proceeds will benefit the Koussevitzky Twenty-fifth Anniversary Fund of the Orchestra.

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At the age of seventeen, Serge Koussevitzky left the small town in Russia where he was born and presented himself at the school of the Moscow Philharmonic Society. By his own insistence (he had no money), he was admitted as a student of the double bass, the school orchestra being deficient in that section. Studying under Rambousek, he acquired an incredible mastery of the cumbersome instrument in an incredibly short period. Soon he was able to earn a living by playing in orchestras, and after six years he was already attracting attention as a soloist of the double bass. His instrument commanded a considerable part of the range of the violoncello and he played with the ease and subtlety of a 'cellist, despite the awkwardness of the double bass bow which is grasped fist-wise. But his instrument gave an especial color of its own to these tones and could likewise descend into richer depths with equal subtlety. While making recital tours he attracted the attention of Arthur Nikisch and played under that conductor as soloist with the Leipzig Gewandhaus Orchestra to the astonishment of the audiences which had never heard anything of the sort. It was in 1908 that he first took up the conductor's baton, but for years to come he did not neglect his bass.

In the midst of his second season as the Boston Symphony conductor (February 1926) he received an honorary degree from Brown University and responded by playing the double bass for the first time in this country. He gave his first public recital in Symphony Hall October 4, 1927, and another in Carnegie Hall in the ensuing season. He was described, not as the best living virtuoso of the double bass, but as the only one within memory who had developed the instrument into the highest realm of individual musicianship.

After 1929 Koussevitzky's arduous duties as conductor of the Boston Orchestra compelled him regretfully to lay aside the bass which to be played to his own satisfaction exacted many hours

of constant practice. Koussevitzky as a master artist of the double bass became from that moment a legend. At that time, however, he made several recordings for the Victor Company, and these alone preserve what may now almost be called a lost art.

ERNEST ANSERMET

A distinguished guest conductor from Switzerland will make his first appearance in Boston when Ernest Ansermet leads the Boston Symphony concerts of the coming week on Tuesday evening, Friday afternoon, and Saturday evening in Symphony Hall. M. Ansermet first came to this country as conductor of Diaghilev's Ballet Russe in 1915. For years he has conducted the *Orchestre de la Suisse Romande*, which he founded. He has conducted for a number of seasons in Buenos Aires, visiting cities of both the Americas, and last season appeared with several of our orchestras as guest. He will introduce to Boston a notable work by the Swiss composer, Frank Martin.

AMERICAN TALLY

By ARTHUR V. BERGER
New York Herald-Tribune,
January 16, 1949

The Boston Symphony Orchestra's program-books for its recent American Festival in Boston gave a chronology of the American works it has played in Serge Koussevitzky's regime, which is to end with his current and twenty-fifth season. Repeats or revivals are not recorded. No less than 188 items and sixty-five composers are listed. Breaking down the table, one finds that the most favored composers have had a very close race, since one work consistently separates the top five from one another. Yet, the order tallies remarkably with our unaided impression of the principles that have always guided Dr. Koussevitzky's choice. It would be surprising indeed if Copland were not first, with a score of twelve, since a very close association has maintained between him and the conductor from the start. Next we observe the outcome of an inevitable tie between the orchestra and another cultural monument of the Boston area, Harvard University, represented by Hill (11) and Piston (10). Allegiances to other Americans and to fellow Russian-born musicians are reflected in the next few figures: Bloch (9), Berezowsky (8) and Dukelsky and Harris (7 each).

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- MOZART.....Symphony in D major, "Haffner" (K. 385)
- I. Allegro con spirito
 - II. Andante
 - III. Menuetto
 - IV. Finale: Presto

- VAUGHAN WILLIAMS....."Job" — A Masque for Dancing
- I. Introduction, Pastoral Dance, Satan's Appeal to God, Saraband of the Sons of God
 - II. Satan's Dance of Triumph
 - III. Minuet of the Sons and Daughters of Job
 - IV. Job's Dream, Dance of Plague, Pestilence, Famine and Battle
 - V. Dance of Job's Comforters, Elihu's Dance of Youth and Beauty, Pavane of the Sons of Morning

INTERMISSION

- SMETANA....."Vltava" ("The Moldau"), Symphonic Poem
- STRAUSS.....Suite from "Der Rosenkavalier"
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THOR JOHNSON

THOR Johnson, who is the conductor of the Cincinnati Symphony Orchestra, was born in Wisconsin Rapids, Wisconsin, June 10, 1913, the son of the Rev. Herbert Bernhardt Johnson and the grandson of a Norwegian sea captain who had settled in that state. He grew up in Winston-Salem, North Carolina, and attended the University of North Carolina, winning his B. A. in music, and later a Master's degree in music at the University of Michigan. He was awarded the Beebe Foundation Scholarship in 1935 which allowed him two years in Europe. He studied at Salzburg with Felix Weingartner, Bruno Walter, and Nicolai Malko, and with Hermann Abendroth at the Leipzig Conservatory. Joining the faculty of the University of Michigan in 1938, he organized and conducted the Little Symphony of Ann Arbor. In the same summer he established and conducted the Asheville Mozart Festival. For two years he conducted the Grand Rapids Symphony and the May Festival of the University at Ann Arbor. The summers of 1940 and 1941 he spent at the Berkshire Music Center in the conducting class of Serge Koussevitzky. He enlisted in the Army in 1942, and at Fort Monmouth, New Jersey, organized and conducted soldier symphony orchestras, going to England with the American University Symphony Orchestra. Returning to civilian status, he was appointed in the autumn of 1947 to his present post in Cincinnati.



SYMPHONY IN D MAJOR ("HAFFNER"), K. No. 385

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was composed in July, 1782 (as a serenade), and shortly performed in Salzburg. The music in revised form was played at a concert given by Mozart in Vienna, March 22, 1783.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

"This symphony," wrote Philip Hale, "was played in Boston at concerts of the Orchestral Union, December 21, 1859, and May 1, 1861. No doubt there were earlier performances."

The first performance at the concerts of the Boston Symphony Orchestra was on January 10, 1885. There were later performances in 1909, 1916, 1923 (Bruno Walter conducting), 1926, January 20, 1933 (Albert Stoessel conducting), January 13, 1939 (Georges Enesco conducting), October 17, 1941, and December 21, 1945 (Fritz Reiner). Bruno Walter conducted it at a Tuesday concert, March 18, 1947.

SOMETIMES composers have by chance left a written record of their progress in the composing of a particular work, and the attendant circumstances. The information can be illuminating; in the case of the "Haffner" Symphony, as referred to in Mozart's letters to his father, it is astonishing. This important score, which succeeding generations have cherished as a little masterpiece in its kind, would appear to have been the merest routine "job," undertaken grudgingly in a few hasty hours between more important matters.

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The "Haffner" Symphony is quite distinct from the Haffner Serenade, which was written six years before (1776) at Salzburg. Sigmund Haffner, a prosperous merchant and *Burgermeister* of the town, had commissioned the Serenade from the twenty-year-old Mozart for the wedding of his daughter, Elizabeth. In July, 1782, Mozart in Vienna received from his father an urgent order for a new serenade to be hastily composed and dispatched to Salzburg for some festivity at the Haffner mansion. The commission was inconvenient. He was in the midst of re-arranging for wind instruments his latest opera, "*Die Entführung aus dem Serail*," which had been mounted on July 16. He was distracted, too, by the immediate prospect of his marriage with Constanze Weber. The domestic situation of Constanze had become impossible for her. Mozart's father still withheld his consent. Mozart, aware of his family's obligations to the Haffners, anxious at the moment, no doubt, to propitiate his father, agreed to provide the required music. He wrote under date of July 20:

"I have certainly enough to do, for by Sunday week my opera must be arranged for wind instruments, or someone else will get the start of me, and reap the profits; and now I have to write a new symphony [serenade]! How will it be possible! You would not believe how difficult it is to arrange a work like this for harmony, so that it may



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preserve its effects, and yet be suitable for wind instruments. Well, I must give up my nights to it, for it cannot be done any other way; and to you, my dear father, they shall be devoted. You shall certainly receive something every post-day, and I will work as quickly as possible, short of sacrificing good writing to haste."


Just a week later he had only the opening *allegro* ready:

"You will make a wry face when you see only the first *allegro*; but it could not be helped, for I was called upon to compose a *Nacht Musique* in great haste — but only for wind instruments, or else I could have used it for you. On Wednesday, the 31st, I will send the two minuets, the *andante*, and the last movement; if I can I will send a march also; if not, you must take that belonging to the Haffner music, which is very little known. I have written it in D, because you prefer it."

Another letter in the promised four days asked for further grace — the composer, with all his alacrity, was incapable of writing inferior music:

"You see that my will is good, but if one cannot do a thing — why one cannot! I cannot slur over anything,* so it will be next post-day before I can send you the whole symphony. I could have sent you the

*"Sie sehen dass der Willen gut ist; allein wenn man nicht kann, so kann man nicht! — Ich mag nichts hinschmiren."



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last number, but I would rather send all together — that way the postage is less; extra postage has already cost me three gulden."

Mozart was as good as his word. One week later, a bridegroom of three days, he dispatched the last item in fulfillment of his order: a new march movement. "I hope it will arrive in good time," he wrote (August 7), "and that you will find it to your taste."

Needing a new symphony for a concert which he gave in Vienna the following February, he thought of the serenade he had written for Salzburg five months before. He could easily transform it into a symphony by dropping the march and additional minuet, and adding two flutes and two clarinets to the opening movement and finale. He reveals to us in his acknowledgment of the score, which his father sent him on request, that its writing must indeed have been as casual as the summer correspondence had implied: "The new Haffner Symphony has quite astonished me, for I did not remember a word of it [*'ich wusste kein Wort mehr davon'*], and it must be very effective."

The concert of March 22, 1783, is a commentary upon the custom of the period. It included, besides this symphony, two concertos in which the composer played, a Sinfonia Concertante, a symphony *finale*, an improvisation by Mozart, and, interspersed, four arias by various singers.

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By **RALPH VAUGHAN WILLIAMS**

Born at Down Amprey, England, October 12, 1872

The music of "Job" was first performed in concert form at the Norwich (England) Festival of 1930. The first stage performance was given by the Camargo Society at the Cambridge Theatre, London, in July, 1931, with the choreography by Ninette de Valois, setting and costumes by Gwendolen Raverat. Constant Lambert conducted. The first danced performance in America was at the Lewisohn Stadium in New York, August 24-26, 1931, by the Denishawn Dancers, including Ruth St. Denis and Ted Shawn. Hans Lange conducted. The first concert performance in this country was by the Philharmonic-Symphony Society of New York, John Barbirolli, conductor, November 26, 1936. The complete work was introduced to Boston at these concerts January 25, 1946, Sir Adrian Boult conducting.

"Job" is scored for three flutes, piccolo and bass flute, two oboes and English horn, two clarinets and bass clarinet, E-flat saxophone, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, two harps, organ, timpani, percussion (side drum, triangle, bass drum, cymbals, xylophone, glockenspiel, tam-tam), and strings.

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GEOFFREY KEYNES, a specialist in William Blake, visualized that artist's series of engravings on the Book of Job as a subject for danced presentation. Together with Gwendolen Raverat, who designed the scenery and costumes, he drew up a scenario in nine scenes. To this Ninette de Valois contributed "an appropriate choreography in which Blake's static figures were, so to speak, dissolved into movements." Vaughan Williams provided music for the project, and called it a "masque for dancing." "His description of the work as 'a masque' has been called incorrect," so Lawrence Gilman pointed out in his notes for the New York Philharmonic performance, "but it is at least suggestive, and the basic designs of the music are the dance forms which belong to the period when the masque flourished in England. Thus there are a 'Saraband of the Sons of God,' a 'Minuet of the Sons of Job and their Wives,' a 'Pavane and Galliard of the Sons of the Morning.'" The annotator of the B. B. C. programs remarks that "although set in nine scenes, the last of which is an epilogue, the music is not actually divided as that suggests; a number of characteristic themes lend it something of symphonic connection, which make it more appropriate for concert performance than a good deal of music originally devised for ballets. Nor are the names of traditional dance movements used in it meant to suggest the old-

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world dances for which such music was once composed; something more in the character of English folk-dances is what the composer had in mind. In that way, the work is much more closely akin to the old English masque of the seventeenth century than to such ballets as Diaghilev and his troupe accustomed us. Its subject is, however, more serious."

The nine scenes are here reduced to five by the condensation of the last five into one.

SCENE I

"Hast thou considered my servant Job?"

INTRODUCTION (*Largo sostenuto*)

Job and his family are sitting in quiet contentment surrounded by flocks and herds, as in Blake's Illustration I. Shepherds and husbandmen cross the stage and pay Job homage. Everyone kneels. Angels appear at the side of the stage. All go off except Job and his wife.

PASTORAL DANCE OF JOB'S SONS AND DAUGHTERS (*Allegro piacevole*)

Satan enters and appeals to God. Heaven gradually opens and displays God sitting in majesty, surrounded by the Sons of God (as in Blake's second engraving). The line of Angels stretches from Earth to Heaven.

SARABAND OF THE SONS OF GOD (*Andante con moto*)

Introduced by sustained *pianissimo* chords, with rising arpeggios.

All bow down in adoration. God arises in his majesty and beckons to Satan. Satan steps forward at God's command. A light falls on Job. God regards him with affection and says to Satan, "Hast thou considered my servant Job?" Satan says, "Put forth thy hand now and touch all that he hath, and he will curse thee to thy face." God says, "All that he hath is in thy power." Satan departs. The dance of homage begins again. God leaves his throne. The stage darkens.

SCENE II

"And Satan went out from the presence of the Lord." (Blake V.)

SATAN'S DANCE OF TRIUMPH (*Presto*)

A diabolic "falling theme" (ff) is introduced over a bass pedal.

The stage gradually lightens. Heaven is empty, and God's throne vacant. Satan is alone. A light falls on him, standing at the bottom of the steps of Heaven. Satan ascends the steps. The hosts of Hell enter running, and kneel before him. Satan, in wild triumph, seats himself upon the throne of God.

SCENE III

"Then came a great wind and smote the four corners of the house and it fell upon the young men and they are dead." (Blake III.)

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MINUET OF THE SONS OF JOB AND THEIR WIVES (*Andante con moto*)

Beginning with a *pianissimo* theme for oboe and flutes.

Job's sons and their wives enter and dance. They hold golden wine-cups in their hands, which they clash. Satan enters from above. The dance stops suddenly. The dancers fall dead (Tableau as in Blake III).

SCENE IV

"In thoughts from the visions of the night . . . fear came upon me and trembling." (Blake VI.)

JOB'S DREAM (*Lento moderato — Allegro*)

The introduction is for strings, *pianissimo*.

Job is lying asleep. Job moves uneasily in his slumbers. Satan enters. He stands over the prostrate Job and calls up terrifying Visions of Plague, Pestilence, Famine, Murder, and Sudden Death, who posture before Job. (See Blake's terrific Illustration XI.) The dancers, headed by Satan, make a ring around Job. The vision gradually disappears. (Scene V follows without a break.)

SCENE V

"There came a Messenger." (Blake IV.)

SCENE VI

"Behold, happy is the man whom God correcteth."

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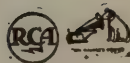
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Satan introduces in turn Job's three Comforters (three wily hypocrites). Their dance is at first one of pretended sympathy, but develops into anger and reproach (Blake VII and X). Job stands and curses God — "Let the day perish wherein I was born" (Blake VIII). Heaven gradually becomes visible, showing mysterious figures, veiled and sinister, moving in a sort of parody of the Sons of God in Scene I. Heaven becomes brightly lighted, and the figures, throwing off their veils, display themselves as Satan enthroned, surrounded by the hosts of Hell. Satan stands. Job and his friends cower in terror. The vision gradually disappears.

(Scene VII follows without a break.)

SCENE VII

ELIHU'S DANCE OF YOUTH AND BEAUTY (*Andante tranquillo — Allegretto*)

Introduced by a violin cadenza.

Enter Elihu, a beautiful youth. "I am young, and ye are very old, wherefore I was afraid." (Blake XII.)

PAVANE OF THE SONS OF THE MORNING (*Andante con moto*)
(Blake XIV.)

Soft, full chords, with harps, as the cadenza ends on a high note.

Heaven gradually shines behind the stars. Dim figures are perceived, dancing a solemn dance. As Heaven grows lighter, they are seen to be the Sons of the Morning dancing before God's throne, "When the Morning Stars Sang Together, and all the Sons of God shouted for joy."

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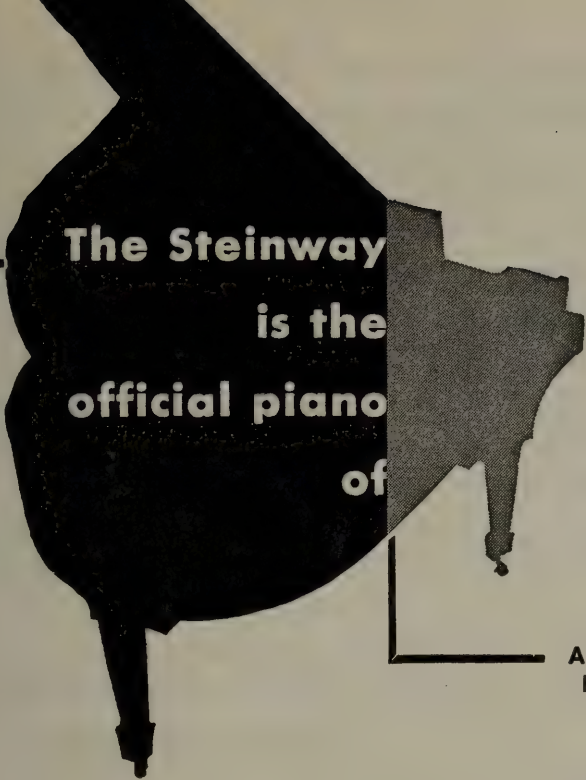
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BLAKE'S ILLUSTRATIONS FOR THE BOOK OF JOB

By LAWRENCE GILMAN

(*New York Herald-Tribune* November 27, 1936)

WILLIAM BLAKE, the great English poet, mystic, and artist, who died in the same year as Beethoven, completed shortly before his death a series of stupendous illustrations for the Book of Job. In his lodgings on the first floor of No. 3, Fountain Court, Strand, where he suffered recurrent attacks of pain and prostration, Blake accomplished his greatest work in creative art, the illustrations for the Book of Job. He had previously made a set of water-color drawings for his friend Thomas Butts (these are now owned by the Morgan Library). John Linnell, portrait and landscape painter, commissioned another set, and he proposed that Blake should make engravings of the subjects. According to Blake's title-page, the "Illustrations of the Book of Job, Invented and Engraved by William Blake," were published March 8, 1825. But that was only the date by which Blake had expected to finish them. Actually, they were not completed until later, and were issued in March, 1826. Blake died — singing, it is said — on August 12, 1827.

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Only in a casual and occasional sense are these incomparable engravings to be regarded as illustrations of the Bible story of Job. Essentially, they form a separate and almost independent poem, a sort of cosmic parable, a sequence of mystical visions embodying Blake's philosophy and faith, and constituting one of the most significant and important of his symbolic utterances. The Bible narrative which they purport to illustrate provides scant assistance in discovering the beauty and insight, the pitiful and soaring vision which Blake has expressed; since for Blake the function of the illustrator was "to go behind his text to the original inspiration, and to set forth in design his own vision of what the Holy Spirit had said to the Hebrew poet"

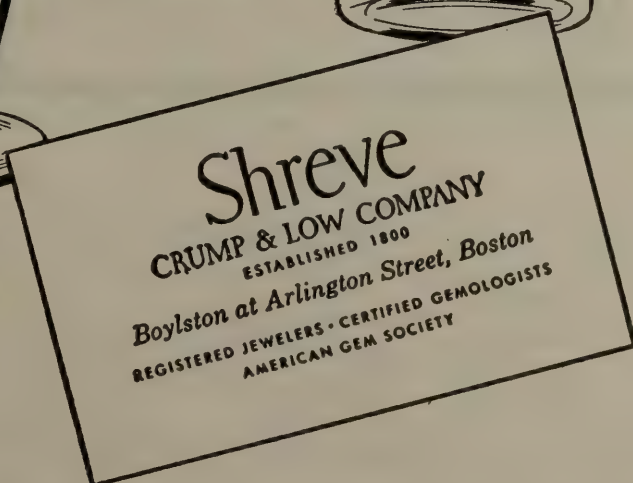
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— which was akin to his belief that human beauty and goodness are nothing except as they are found in the self-annihilating rapture of the common life, the human way, which for him was God.

Gentle, strong, radiant, bold, the most original and audacious mind in the spiritual world of his time, one pictures him in his last straitened, glorious days as recounting this tale of human frailty, human courage, and human love, primarily, no doubt — it has been said — for his own pure joy, but probably also with a mysterious faith that it was for the redemption of his fellow-men. In those sublime and luminous clarifications, the illustrations to the Book of Job, Blake became “a voice making beautiful the wilderness, that he might exalt the lowly and bow down the proud.”

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By VIRGIL THOMSON

(Quoted from the New York Herald-Tribune, October 31, 1948)

BERNARD SHAW once described a well-to-do English family as (I quote from memory) "simple people, easily satisfied with the best of everything." The American musical public is rather like that. We consume huge quantities of music; and our standards of quality, judged by what we actually get and take, are the highest, generally speaking, now effective anywhere in the world. The way an orchestra should be able to play is recognized universally, I think, to be the way the best American orchestras do play. And though the French have long maintained ideals of ensemble playing infinitely more refined and more elevated than ours, those ideals are so seldom attained in orchestral practice that the world-wide test of excellence for any orchestral group has come to be the way its work stands up beside that of our New York Philharmonic, our Philadelphia and our Boston bodies.

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live and work here, excepting the octogenarians Richard Strauss and Jan Sibelius, the latter of whom has not been for two decades a working composer. Schoenberg, Stravinsky, Hindemith and Milhaud are American by residence, the first three also by citizenship. In the middle and younger generations, only Villa-Lobos, Britten and Shostakovitch, of the non-Americans, have had world-wide success. And though no American except the late George Gershwin has ever enjoyed a comparable export market, the works of Copland, Harris, Piston, Barber and many others, including the present writer, appear as frequently on European and South American programs as those of similar foreign living composers do here.

The regions of musical art where America is not the leader of quality are chamber music, gramophone recording and the opera. The first of these is practiced here in a way comparable to the best, but so also is it in Paris. The British are world leaders for quality in the second. The opera is not really first-class anywhere; but even so, Milan, Paris, Vienna, Berlin and, I understand, Buenos Aires give performances as good as those of New York and San Francisco (our only establishments of the first category) and in many cases better ones. London, I am sorry to say, once the world center of operatic

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splendor, now offers only productions of the second class, charming in their way, of course, like those of our City Center, but not up to the standards maintained even today, for instance, in the provincial cities of devastated Germany.

As for musical pedagogy, there is not much in the way of direct instruction that an American student need seek in Europe. Travel, of course, and the acquaintance of European colleagues, is hugely valuable. But the American studios, our four or five really proper conservatories and our multitude of colleges and universities provide good technical instruction and artistic example in a massive manner. The pitiful scarcity of good conservatories here is probably responsible for our colleges and universities having taken over the supplying of practical music lessons to our avid student clientele. European conservatories are still excellent, and so are many of the private teachers; but they are, with few exceptions, no better than ours, and the conservatories take only a small number of foreign students.

In short, American musical life is that of an autonomous organism. Like all autonomous organisms, it takes in nourishment from the outside and produces offspring. It is no part of the present writer's intention to maintain that the world of music outside this country is not full of beautiful and fascinating data. Nor that American musicians should not go to the ends of the earth in search of whatever they need, want, could use. It is merely that from a world point of view American music life has changed in my lifetime from a provincial one, with regard to Europe, to one in which Europe tends toward assumption of the provincial rôle.

This does not mean that American musicians should consider that



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they know it all, any more than New Yorkers should imagine civilization to be confined by the Hudson and Harlem rivers. Travel and foreign residence are the true corrective for metropolitan provincialism. I wish American artists undertook more of both. Nowadays fewer go abroad as music students than formerly. But that very fact creates a need for going on other pretexts. It is time for us to work abroad, to meet our colleagues on a basis of professional equality and mutual respect, to take part everywhere in the real music life of our century. This life, for all the vigor with which it is led around here, does not take place wholly, or even chiefly, on the western shore of the Atlantic Ocean. I think American musicians should make a little effort at this point, lift themselves above their already setting-in complacency and start going places. It is by being restless that we have grown up; by ceasing to be so we shall grow impotent before our time.



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EATING-SONGS

By LEIGH HUNT

(Reprinted from "The Musical Times," London, May 1, 1854)

We are indebted to Leonard Burkat for the text of this essay (here abridged), which has never appeared in book form.

THERE are plenty of love-songs in the world; plenty of drinking songs; too many war songs; Venice and Naples have boat-songs, and England has sea-songs; but notwithstanding the universal attractiveness of the subject, there is no class of compositions called eating-songs. The only express things of the kind, as far as we are aware, with the exception of the *Can of Cream from Devon* (if that is to be called a song), are a bantering parody of the love-song, "Gently touch the warbling lyre," which was set to a charming strain from Geminiani; the good old round, *There Lyes a Pudding in the Fire*, which is a simple announcement of the pudding's being ready; and our illustrious old friend, *Oh the Roast Beef of Old England*, which, excellent as it is, is rather a national than a gastronomical song.

Eating is of course often alluded to, in a passing way, by the poets, and this with more or less gusto, as it may happen; and here and there may be found among them something expressly on the subject — such as King's *Art of Cookery*, his receipts for making pies and puddings, Gay's *Receipt for Stewing Veal*, and Swift's *Cries* for the sellers of fish and vegetables. But jovial as the eaters of dinners may be, and much as they talk about what they eat, they never sing about it. We have after-dinner songs by hundreds, but (with the exception

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above noticed) not one on the subject of dinner itself — not one in honor and glorification of what is emphatically called the *Table*. Ladies themselves go so far as to have terms of affection and endearment for the dishes: say they are “fond” of veal; that they “love” pork; and that such and such a piece of beef is “beautiful.” And yet these avowed, manifest, universal, loving, enthusiastic, and deeply-devooured pleasures are the only pleasures of which nobody sings. We speak of them with all the rapture and devotion of which prose is capable, but the prose is never moved enough to rise into song.

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We take the reason to be, that the rapture is always prospective or simultaneous, but never looks back, and could not very well sing if it did. It must clear its throat, and restore itself to a state of activity, with the wine: and by that time it has discovered that it is a rapture no longer, — has no longer any wings, — never had any but those of the goose or duck, and so cannot be borne away except by the wine’s help, to which, accordingly, it transfers its gratitude. The feaster discerns, or instinctively feels, that whatever pleasures may attend the necessity of eating, they are all, like the necessity itself, of sheer animal description — able to be taken to their utmost without one particle of sentiment; for the moment you bring in that, eating, as eating, becomes comparatively of little consequence. You are content with half the luxuries which you had before; are willing to share and share alike; to piece out your dinner with bread and cheese; and to sing, not of the salmon and lobster-sauce, but of the pleasures of love and wine, nay, of temperance itself — of friendship and content. With wine you are “elevated;” with turtle you sink down — feel, per-



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haps, even a difficulty in getting up — are more willing to sleep than to sing.

How pale each worshipful and reverend guest
Rise from a clergy or a city feast!
What life in all that ample body, say?
What heavenly particle inspires the clay?
The soul *subsides*, and wickedly inclines
To seem but mortal, e'en in sound divines.

Handel, who grew too fat with good eating, was probably tempted to do so, first by a musician's natural tendency to the pleasurable, and then by nervous excitement, and the hope of allaying the excitement, or enabling it to support itself; but a terrible fit of illness, attacking mind as well as body, forced the great composer back into moderation. Rossini (so report says) has become "a sight" from the same cause; so at least it is believed, though fat is not always an indication of intemperance. A tendency to it may arise from health itself, or from a natural fitness in the body for being easily nourished. Great feeders are sometimes thin, and poor ones corpulent. But the author of the *Barber of Seville* is not likely to be an ascetic. He can write, however, grand as well as gay things; and therefore we hope will take thought, and not need the warning of his predecessors. Paesiello

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has written a *Barber of Seville* also, very gay and delightful, and he was not too fat. Mozart too was always little in person, every way; though from his highly pleasurable tendencies in other respects, we are not to suppose him insensible to the merits of sweets and savouries — and in his letters he often draws his metaphors from the table. Jomelli was very fat; for one Jomelli or Rossini we take it that there have been twenty musicians of ordinary dimensions. Beethoven was of moderate size. So was Haydn. And there seems reason to believe, from portraits, and other circumstances, that Corelli, Sacchini, Allegri, Pergolese, Palestrina were all men who, however good their bodily condition, were unencumbered with flesh.

It has been the same with the poets, themselves pleasurable men and lovers of music. It is not a little curious, that, with the exception of Ben Jonson (and he did not speak gravely about it so often), the poet in our own country who has written with the greatest gusto on the subject of eating, is Milton. He omits none of the pleasures of the palate, great or small. In his Latin poems, when young, he speaks of the pears and chestnuts which he used to roast at the fire with his friend Diodati. Junkets and other “country-messes” are not forgotten in his *Allegro*. The simple Temptation in the Wilderness, “Command that these stones be made bread” (which was quite sufficient for a hunger that had fasted “forty days”), is turned, in *Paradise Regained*, with more poetry than propriety, into the set out of a great feast, containing every delicacy in and out of season. The

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very "names" of the viands, he says, were "exquisite." And in *Paradise Lost*, Eve is not only described as being skilful in paradisiacal cookery ("tempering dulcet creams"), but the angel Raphael is invited to dinner, and helped by his entertainers to a series of tid-bits and contrasted relishes; —

"Taste after taste, upheld with kindest change."

Homer speaks about eating with the natural healthy appetite of a soldier; Horace, in a style between philosopher and epicure, the latter character prevailing in his round little person; Thomson, with poetic luxury; Boileau, with exquisite banter; Pope, with banter also, but you may see that he was fond of it. In the poems of Lady Wortley Montague is a love-song, addressed to Congreve, which is as much about eating as love, and little to the purpose of either. She talks of lovers meeting over "champagne and chicken, *at last*." That is her climax of the passion. If this song was ever sung, the words "champagne and chicken" must have sounded ridiculous. Eating can never be properly sung of, except in jest; and the jest, even then, is apt to be dull. The best part of it lies in the turn given to the music; and the best music, jesting or serious, ever bestowed on the subject is that of the old Street Cries of London, some of which are truly beautiful; though the "familiarity which breeds contempt" (with the contemptible) may have hindered them from being thought so. It is a pity



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they were abolished. The cries of Cherries and Primroses were, to the ear, what sunshine is to the eye: that of Hot Cross Buns might have been tolerated by the most sceptical ears; and we have heard one of Shrimps and Prawns, in winter-time, from an old itinerant vender of fish ("Shrimps as large as Prawns," was the cry), which, for the manliness and fine turn of its melody, would not have disgraced the lips of Lablache. There was not only "air" in it; — there was *blow*; — the sound of the stormy wind from the coast.

If eating-songs could have been written, as good as those announcements of eatables, we should assuredly have had them from the pens of the like musicians; but, as we have before intimated, it is easier to hail a dish in prospect, than to sing of it at any other time.



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SYMPHONIC POEM, VLTAVA ("THE MOLDAU")

By BEDRICH (FRIEDRICH) SMETANA

Born at Leitomischl, Bohemia, March 2, 1824; died at Prague, May 12, 1884

The Symphonic Poem "The Moldau" was composed in November and December, 1874. The first performance was at Zofin, April 4, 1875. The cycle of symphonic poems of which this was the second, and which was dedicated to Prague, was performed in that city for the benefit of the composer on November 5, 1882. The first performance of "The Moldau" at the concerts of the Boston Symphony Orchestra took place November 21, 1890.

"The Moldau" is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, harp, and strings.

THE cycle of six symphonic poems, "*Má Vlast*" (My Country), was a consistent part of its composer's lifelong effort to establish an active musical culture in his country which should be in accord with the character and tradition of his people. Smetana's efforts in Prague in this direction had for a long time little recognition and little reward. Circumstances were against him. His father, who was a brewer in humble circumstances, opposed a career in so unpromising a field as music. The German language and culture was obligatory in Bohemia, and the cultivation of a truly Czechish music was difficult. He used his pen in the cause of musical advance at Prague, and later when his operas were performed, sometimes with indifferent success, the critics accused him of Wagnerian and other foreign influences.



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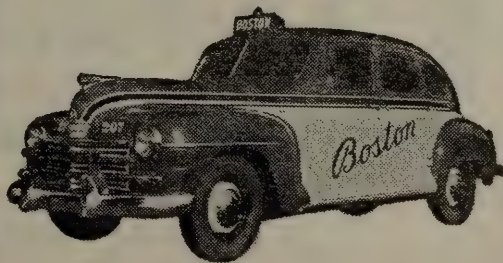
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"*Vltava*" is known outside of Bohemia as "The Moldau," a name which derives from the Latin *Multava*. The following programme is printed as a preface to the score:

Two springs pour forth their streams in the shade of the Bohemian forest, the one warm and gushing, the other cold and tranquil. Their waves, joyfully flowing over their rocky beds, unite and sparkle in the morning sun. The forest brook, rushing on, becomes the River Moldau, which, with its waters speeding through Bohemia's valleys, grows into a mighty stream. It flows through dense woods from which come the joyous sounds of the chase, and the notes of the hunter's horn are heard ever nearer and nearer.

It flows through emerald meadows and lowlands where a wedding feast is being celebrated with song and dancing. At night, in its shining waves, wood and water nymphs hold their revels, and in these waves are reflected many a fortress and castle — witnesses of bygone splendor of chivalry, and the vanished martial fame of days that are no more. At the rapids of St. John the stream speeds on, winding its way through cataracts and hewing the path for its foaming waters through the rocky chasm into the broad river bed, in which it flows on in majestic calm toward Prague, welcomed by time-honored Vysehrad, to disappear in the far distance from the poet's gaze.

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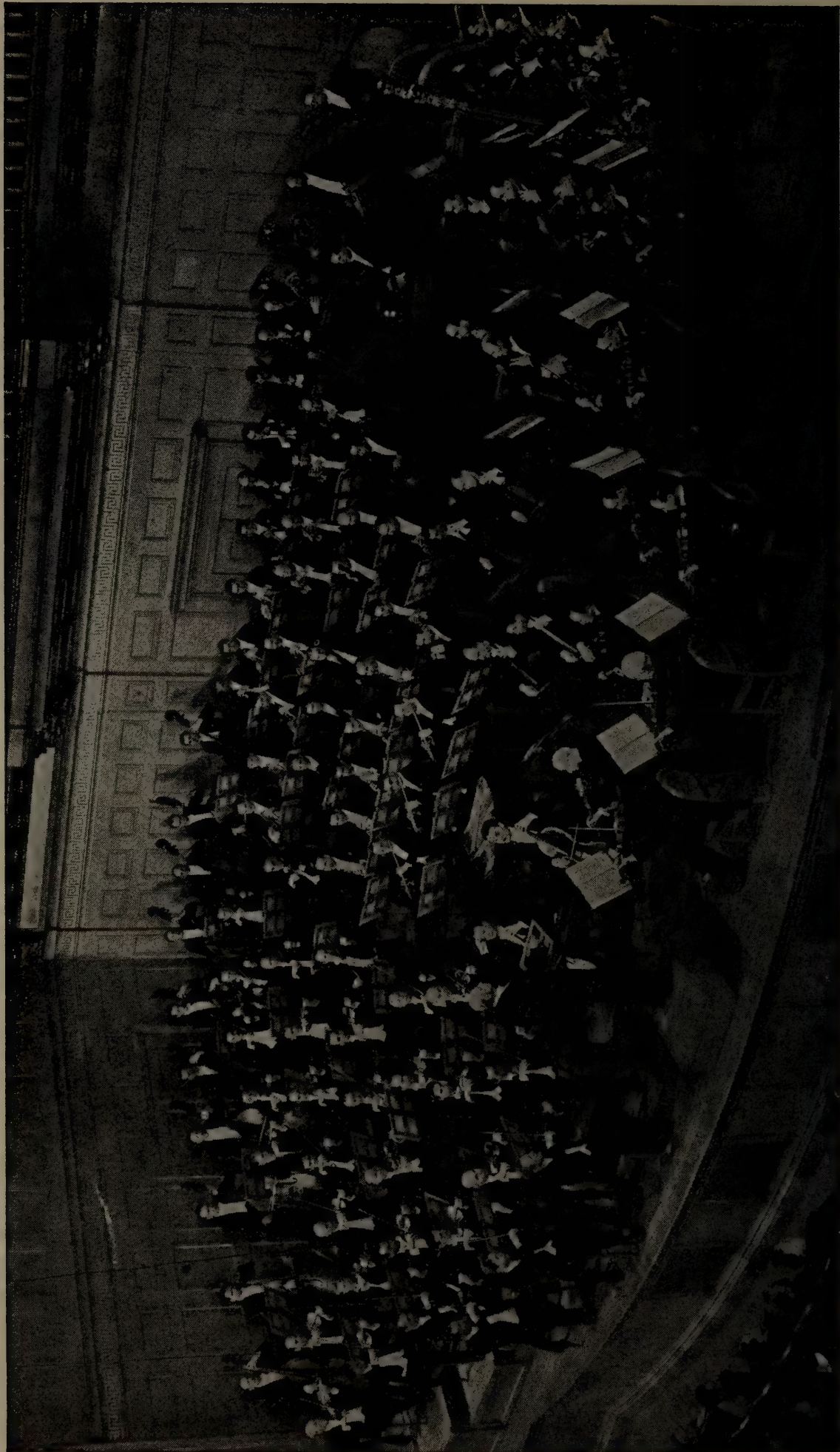
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Strauss, J. Waltzes: "Voices of Spring," "Vienna Blood"
Strauss, R. "Also Sprach Zarathustra"
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SUITE FROM *DER ROSENKAVALIER*

By RICHARD STRAUSS

Born in Munich, June 11, 1864

Der Rosenkavalier, *Komödie für Musik*, text by Hugo von Hofmannsthal, was first produced in Dresden January 26, 1911. The first performance in America was given by the Metropolitan Opera Company in New York, December 9, 1913.

The suite here performed was made anonymously for its publisher, Boosey & Hawkes, and was first played by the New York Philharmonic-Symphony Society, Artur Rodzinski, conductor, October 5, 1944.

SHORTLY after the first production of *Elektra* in 1909, Strauss let it be known that he was collaborating once more with von Hofmannsthal. The new opera was composed with great eagerness as Strauss received the pages of the libretto piecemeal, begun May 1, 1909, four months after the production of *Elektra*, and completed September 26, 1910. His statement that he was "writing a Mozart opera" was taken as a presumptuous claim to immortal company by a composer already regarded as outrageously impudent. But the fact that the authors of the stark pages of *Elektra* were about to produce a comedy actually including waltzes was calculated to pique the public curiosity. When *Der Rosenkavalier* (or *Der Ochs von Lerchenau*, as Strauss had first intended to call it) was first produced in various Central European cities there were official censorial objections which, however, neither prevented performances with text untouched nor kept audiences away. When the opera made its way to New York two years later, H. E. Krehbiel bespoke a considerable critical opinion when he objected to the opera's loose moral tone and its use of Viennese waltzes in the supposed era of Maria Theresa. He may have forgotten that Mozart's Count Almaviva in *Figaro*, not only set but written in that period, had in Strauss's Baron Ochs a close companion in lechery who was similarly brought to ridicule by his superiors in intrigue. Also that *Se vuol ballare* in that opera proves in itself that waltzes were not unknown. That anyone could be troubled by morals and anachronisms in Strauss's delightful (and suitably frivolous) operatic confection reads curiously in this thirty-eighth year of the still lusty existence of *Der Rosenkavalier*. If a purist like Paul Henry Lang draws aloof from *Der Rosenkavalier* as "Mozart and Johann Strauss rouged and lipsticked," there are those of us who gladly subject themselves to the charms of the score and forgive its composer his liberties with history — if they notice them at all.

The present suite includes in instrumental form the introduction to the first act, the music that accompanies Octavian's entrance bearing the silver rose in the second act, the duet between Sophie and Octavian later in that act, the principal waltz associated with Baron Ochs, the trio sung by Sophie, the Marschallin, and Octavian, and the duet of the young lovers.

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To those interested in contributing to the Serge Koussevitzky Anniversary Fund it is announced that a gift to the Orchestra carries the privilege of attending the Annual Meeting of the Society of Friends of the Orchestra which this year will be held at Symphony Hall on Wednesday, March 2nd, at four o'clock.

A special program has been arranged by Dr. Koussevitzky to follow the meeting, and at the conclusion of the music the Trustees and Dr. Koussevitzky will receive our members at tea in the upper foyer.

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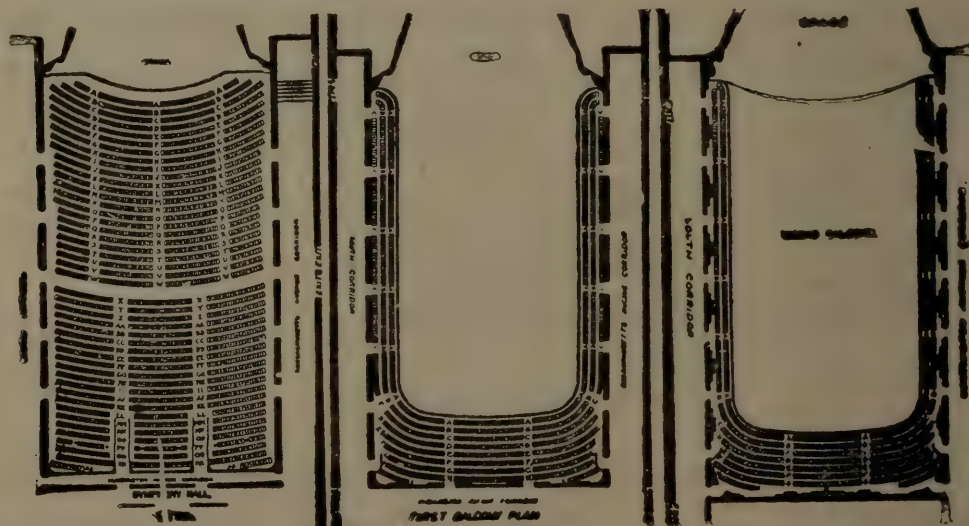
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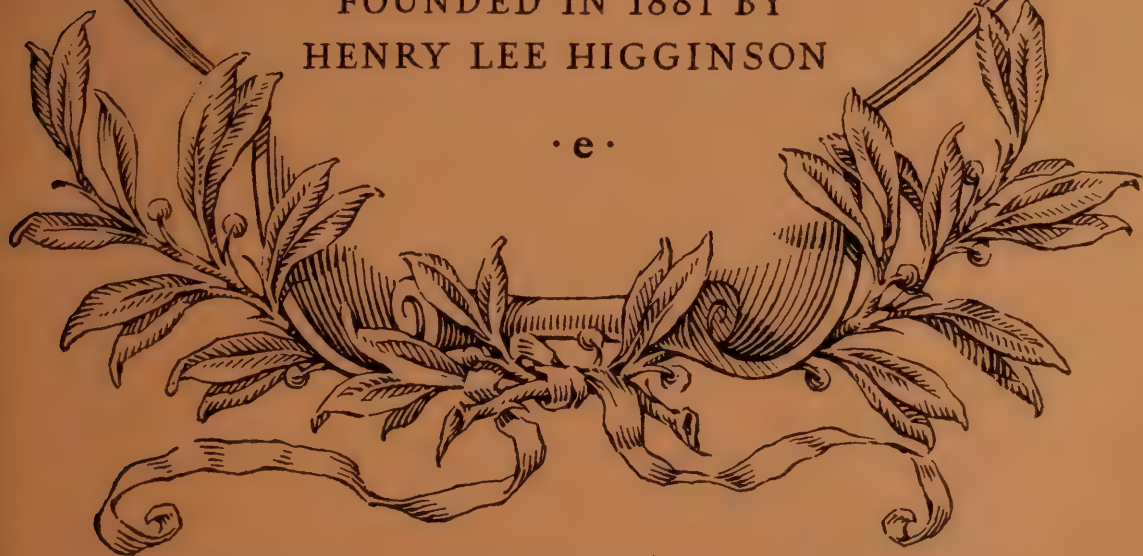
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RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

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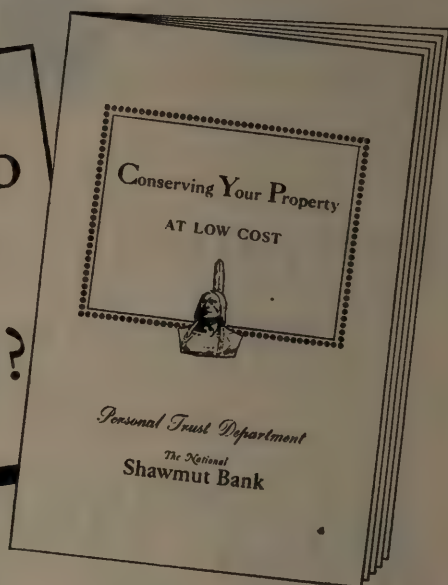
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Exhibition

The Koussevitzky Bass Records

EXHIBITION

The photographs now on view are the work of members of the Boston Camera Club, organized in the same year as the Boston Symphony Orchestra, 1881, and the second oldest photographic society in the country. In its nearly seventy years of existence, the Club has consistently striven for recognition of photography as an art medium. In the photographic world the Club has gained a reputation for making prints of high aesthetic quality.

Contemporary photography readily divides itself into two major groups. The documentarians, by far the larger group, seek to record the life of our times and use the camera as an aid in science, education, press, medicine, portraiture and countless other fields. In this group are also the vast number of people who use their cameras for making snapshots of their families, their vacations and episodes of their daily lives.

The second group, the pictorialists, seek to express themselves emotionally in much the same way as the painter, the etcher and the sculptor and claim the same artistic heritage. The pictorialists concern themselves with discriminating subject selection, pleasing composition, and high-quality workmanship. Unless one understands the photographic process, it is difficult to appreciate the amount of time, effort and skill required to produce a really fine picture. Also, few understand the extent of control and alteration that is possible in making technical improvements on both the negative and the print.

For about fifty years, most of the large cities of the world have been holding annual photographic exhibits, popularly known as "salons." The majority are held in art museums. Some museums have reported their largest attendance when these exhibition photographs are on their walls. For many years the Boston Camera Club has sponsored such an exhibit. Last year entries were received from about thirty foreign countries including such far-away lands as China, India, Australia and South Africa. These exhibits are not contests; there are no

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prizes. In fact the exhibitor has to pay an entry fee before his prints are permitted to go before the jury. The sole honor is that of having prints accepted and hung.

Although numbering in its membership some of the foremost names in pictorial photography, the Boston Camera Club also includes many beginners and others who are earnestly striving to improve their photography. The Club has its own quarters at 351A Newbury Street, across from the Massachusetts Avenue Subway Station; and from September to June Club meetings are held that include a great variety of interests. Print competitions are held in four classes, graded according to the degree of advancement of the members. Some meetings are devoted to technical talks and demonstrations, others by eminent painters, etchers and art teachers promote a better understanding of art and aesthetics. The Club has several separate divisions whose interests are confined to special branches of photography such as Color Photography, Portraiture and Moving Picture Photography. The Club's educational program offers modern courses taught by outstanding successful photographers.

While the Boston Camera Club, because of its age and standing in the photographic world, may have acquired a certain dignity, it is at the same time a very friendly group of people bound together by their love for photography. It is not difficult to join the Club. Its principal requirement is that the applicant have a sincere interest in photography.

— CECIL B. ATWATER.

. . .

THE KOUSSEVITZKY BASS RECORDS

Among the many reviews of the new album of double bass recordings by Serge Koussevitzky, the following are quoted:

CLAUDIA CASSIDY (in the *Chicago Tribune*):

"Collectors in search of Serge Koussevitzky's double bass recordings are being rescued by a series of circumstances. Perhaps you remember that when Boston asked its renowned conductor what he wanted in token of admiration and affection in the 25th and

farewell season, he said he wanted "a big gift" for his orchestra. That gift was a backlog of financial security, and the fast growing Serge Koussevitzky Anniversary fund is the result. To augment it, a limited edition of 1,000 albums of Koussevitzky recordings has been made available by the Boston orchestra in cooperation with RCA Victor. Each is autographed, holds the portrait of the player with his instrument now hanging in Koussevitzky's Tanglewood home, and features three 12-inch, ruby vinylite records of the slow movement from Koussevitzky's double bass concerto, his *Chanson Triste* and *Valse Miniature*, and his arrangement of a largo by Eccles, plus a lullaby by Laska. The recordings were made in 1929, and you have to hear what they can do with the double bass to believe it. Pierre Luboshutz is the accompanist. The price is \$10, including mailing costs. Address the Boston Symphony Orchestra, Symphony Hall, Boston 15."

JAY C. ROSENFELD (in the *Berkshire Eagle*):

"Immediately discernible are the attributes which make orchestral music under his direction so absorbing; a magnificent conception of line, a continuously glowing tone and the peerless faculty of maintaining and re-instilling vigorous urgency in the music. Except for a propensity to make his shifts and slides very noticeable, the mechanics of the playing are formidable. His intonation has the character associated with Casals and Heifetz, the tone has a vivid warmth and the bowing the uncanny amplitude of those masters who know the secret of preserving intensity without expending all their resources.

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ELEAZAR DE CARVALHO was born in Iguatu in the State of Ceara, Brazil. He spent his childhood on the farm of his parents, who were of Dutch extraction on his father's side and pure Indian on his mother's. In 1925 he was sent to the town of Fortaleza for his first schooling, and there prepared to be an apprentice seaman. He joined the National Navy Corps in Rio de Janeiro, where he served until his discharge in 1936.

During these years of preparation and service the young man managed to attend two schools of music and to complete a six years' course of study in composition under Paulo Silva. To his theoretical knowledge he added practical experience by playing in the Naval and Marine Bands and in the orchestras of casinos, cabarets and circuses. He played the double bass and, joining the orchestra of the *Teatro Municipal*, the opera house of Rio de Janeiro, played the tuba. He meanwhile took a course at the University of Brazil, graduating with honors with a doctor's degree in music.

His experience conducting concerts of the *Orquesta Sinfonica Brasileira* made him decide to devote himself exclusively to conducting. He has since led many concerts of the Brazilian Orchestra and opened the 1942, 1943, and 1944 seasons at the *Teatro Municipal*.

Mr. de Carvalho's first opera, "The Discovery of Brazil" ("*A Descoberta do Brasil*")



berta do Brasil"), was produced at Rio in 1939 and was followed by another, "*Tiradentes*," in 1941. He has written a number of symphonic works and chamber pieces in various combinations. Mr. de Carvalho has been officially honored by his government as composer, conductor, and teacher. He has lectured extensively, and written articles for literary and musical publications in his own country.

In the summer of 1946 he joined Dr. Koussevitzky's conducting class at the Berkshire Music Center in Tanglewood, and was subsequently appointed to the conducting class as assistant to Dr. Koussevitzky.

He conducted the Boston Symphony Orchestra December 19-20, 26-27, 28, 1947, in Boston, December 16, 1947 in Cambridge, and a Berkshire Festival concert, August 8, 1948.



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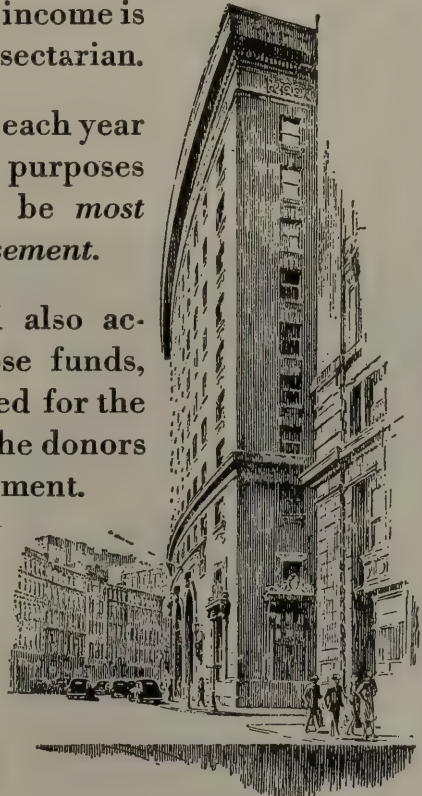
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SYMPHONY NO. 4 IN E-FLAT, *Op.* 48

By ALEXANDER CONSTANTINOVITCH GLAZOUNOV

Born in St. Petersburg, August 10, 1865; died in Paris, March 21, 1936

Glazounov composed his Fourth Symphony in 1893. It was first performed at St. Petersburg in 1894 under the direction of the composer. The first performance at the concerts of the Boston Symphony Orchestra was on October 23, 1903. The Symphony was repeated January 1, 1904, and March 2, 1923.

The orchestration calls for three flutes and piccolo, two oboes and English horn, three clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, and strings. The score is dedicated to Anton Rubinstein.

THE composer has dispensed with a slow movement in this symphony, using in its stead an Andante introduction to his third movement. The following analysis was made by Herbert Elwell for the programs of the Cleveland Orchestra.

The *Fourth Symphony* begins in a quiet leisurely mood. Andante, E-flat minor, 9-8 time. After two bars of chordal introduction, the English horn sings a tune whose simplicity and passive melancholy establish the mood. The softly sustained accompaniment of the strings evolves strands of melody which, weaving together with the addition of other instruments, bring a repetition of the subject in the first violins and flutes, now presented with a flowing accompaniment and



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moving gracefully and easily in a transition toward the main body of the movement, *Allegro moderato*, E-flat major, 4-4 time. A vigorous but stationary accompaniment figure is reiterated by the second violins and violas. The melodic idea, appearing first in the oboe, is echoed successively by a number of instruments including the basses and the first violins who bring it to forceful utterance. Attention is drawn away from the first subject momentarily by the introduction of secondary material. It recurs in the form of a short transition leading to the entrance of a graceful little theme, *scherzando*, in G minor, given to the clarinet. On the heels of this comes the true second subject, a flowing cantabile sung by flutes and oboe with a sustained background reverting soon to the rhythmic accompaniment of the first subject. The *scherzando* motive is extensively developed. The main theme also is thoroughly worked out, appearing in the horns and cellos against vigorous sixteenth-note figuration in the strings and wood wind. A strong climax is reached, and with it the return of the principal theme in its original form. The formal recapitulation continues up to the point where the second subject should normally enter, and is here interrupted by an insertion of the theme of the introduction, *andante*, after which the second subject appears rhythmically molded to fit a continuation of the 9-8 meter of the *Andante*. A brief restatement of the first subject concludes the movement.

Glazounov's accompaniments, like Borodin's, often consist of repeated notes, stationary rhythmic figures. The *Scherzo*, *allegro vivace*, B-flat major, 6-8 time, begins in this way with four measures of in-



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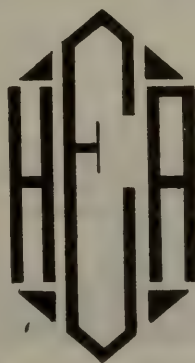
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roduction for the bassoons and second violins pizzicato. The subject, *giocosso*, expressive of playfulness and gentle gaiety, is allotted to two clarinets. The whole first section of the Scherzo consists of a development of this idea. The trio in D-flat major brings forth a more tranquil theme for the clarinet with sustained harmony in the strings and staccato afterbeats in the flutes. The original tempo is resumed and the material of the first part repeated with slight modifications. The movement ends quietly.

There is no independent slow movement in this symphony, but only a short *Andante* which serves as an introduction to the finale. Against a soft tremolando in the violins, the third clarinet and violas sing a quietly expressive theme. The horns take up the melodic thread, and later the bassoons and 'cellos push on to a quickening tempo. Below the trills of the wood wind and the strings is heard a vigorous rhythmic figure in the trumpets and horns, anticipating the theme of the finale which, after a mighty crescendo, bursts forth, *Allegro*, E-flat major, 2-2 time. The subject is energetically set forth in an extended statement by the whole orchestra. A sudden shift of tonality to E major brings a secondary idea which is also worked over, serving as a transition to the second subject. This bright quiet tune is sung first by the violas and oboe in G major, and then by the violins with counter-melodies in the lower strings. The development begins with a rhythmic transformation of the first subject in the trombones, and presents new aspects of this theme. The secondary idea is also

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recalled, and there are even subtle reminiscences of the theme of the introduction to the first movement, although there is no abandonment of the eighth-note rhythm which predominates. The recapitulation is led into, fortissimo. The second theme is here combined with the secondary idea which originally preceded it. Later on one hears the persistent recurrence of a rhythmic idea closely resembling the main theme of the first movement. The coda brings back the material of the principal subject and the movement ends in a brilliant and forceful tutti.

When Glazounov died in Paris in 1936, the world lost one of the last remaining links with the early development of the Russian nationalist school. Glazounov was inactive as composer in his last years. He had left Russia in 1928, made Paris his home, and visited this country in 1929, conducting the Boston Symphony Orchestra as guest, January 17, 1930.* Long before he left Russia his creative career had ceased. The last known work (excepting a small piece for 'cello) was his incidental music to *The King of the Jews* in 1914. In Russia's lean

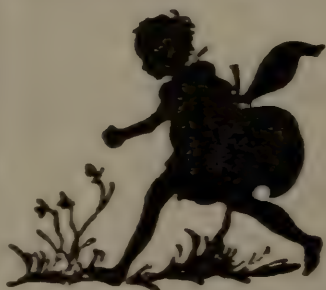
* It was January 17, 1930; the program — Sixth Symphony, the Violin Concerto, and the symphonic poem "*Stenka Razin*." Glazounov also conducted the Detroit Symphony Orchestra in Detroit (November 21, 1929) and at the Metropolitan Opera House in New York (December 3, 1929).

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days after the first World War, the composer was reduced by ill health; H. G. Wells met him in Petrograd in the autumn of 1920 and reported (in *Russia in the Shadows*), "He used to be a very florid man, but now he is pallid and very much fallen away, so that his clothes hang loosely on him." Glazounov had become director of the St. Petersburg Conservatory in 1905 and from that time had devoted most of his energies to teaching.

Above any other composer, Glazounov stood, a living span between two centuries. The young and aspiring musicians at the Leningrad Conservatory long looked up to him as the surviving spokesman of a tradition which, deride it as they might, has something invaluable to those who have the discrimination to adapt old equipment to new styles. Glazounov's mastery of form, his uncanny skill in counterpoint and orchestration, his subtlety in thematic usage — these qualities have made him precious to a new order, trying to find its stride.

His brilliant ease in composition smoothed his pathway through his long career. Musically speaking, Glazounov above all others was born with a silver spoon. His life had known no serious obstacles; he never had to undergo the sting of neglect, or to wait a decade or so for a sluggish world to attune itself to his musical message. His

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mother, a pianist, was also a musician of intelligence, and her just concern was to find teachers who could instill that invaluable quality in the young "Sascha." Her friend Mili Balakirev took the boy under his wing, and brought his attempts at composition to the attention of Rimsky-Korsakov. It was a propitious moment. The Russian nationalist group, having laboriously cemented their foundations, were on the lookout for young blood to carry on their work. Here indeed was a lad of promise, a "little Glinka."

Rimsky-Korsakov describes the event in his autobiography:

"Casually, Balakirev once brought me the composition of a fourteen- or fifteen-year-old high-school student, Sascha Glazounov. It was an orchestral score written in childish fashion. The boy's talent was indubitably clear. Shortly afterward (in the season of 1879-80) Balakirev introduced him, that he might take up his studies with me. While giving lessons in elementary theory to his mother, Eleyena Pavlovna Glazounova, I began also to teach the youthful Sascha. He was a charming boy with beautiful eyes, who played the piano very clumsily; N. N. Elyenovsky taught him piano playing. Elementary theory and solfeggio proved unnecessary for him, as he had a superior ear, and Elyenovsky had covered harmony also with him to a certain extent.

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In moments of leisure Sascha Glazounov played a good deal, and on his own initiative constantly acquainted himself with musical literature. At that time he was particularly fond of Liszt. His musical development progressed not by the day, but literally by the hour."

He advanced rapidly during the period of a year and a half in which he studied with Rimsky-Korsakov, and in 1881 was able to show his teacher a completed first symphony, which was duly performed by Balakirev, at a Free School concert in St. Petersburg. Rimsky-Korsakov describes the astonishment of the audience when a youth, in the "gymnasium" uniform the students wore, stepped shyly out to acknowledge their applause. A further intensive apprenticeship, including membership in the orchestra of the University and first-hand experience with wood wind and brass instruments, and Glazounov was composing profusely. Such influential musicians as Anton Rubinstein smiled upon his works, and they did not lack performance. Neither did they lack a publisher, for Belaiëv was conveniently at hand. Glazounov traveled westward in 1884, met Liszt at Weimar, and thanks to his helpful ministrations the first symphony (which was several times revised) was heard there.

In 1886 he completed his Second Symphony, dedicated to and duly brought out by Liszt. The composer conducted this Symphony, to-

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gether with the symphonic poem, "*Stenka Razin*," at the Paris Exposition, 1889, then receiving an expression of warm appreciation from Tchaikovsky. In such ways his music attained a considerable reputation through Europe. Tone poems, symphonies, chamber music, ballet music, songs, and piano pieces came with profusion from his pen. The Third Symphony is dated 1890; the Fourth, 1894; the Fifth, 1896; the Sixth, 1897; the Seventh was published in 1902. The Eighth, which was the last he wrote, is dated 1906.

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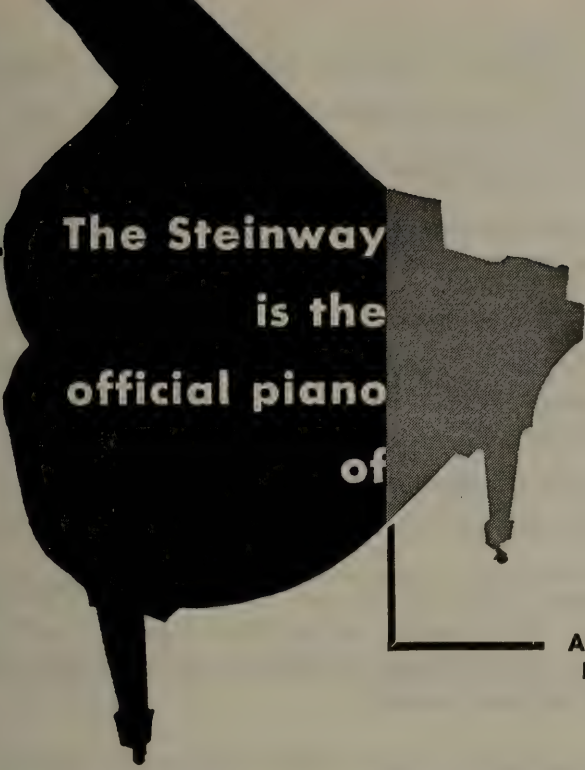
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Born at Raiding, near Oedenburg, Hungary, on October 22, 1811;
died at Bayreuth on July 31, 1886

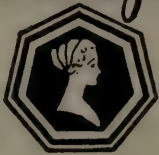
It was in 1848 or 1849, probably the latter year, that Liszt completed his first pianoforte concerto. In 1853 there was a revision, and on February 17, 1855, the first performance took place at Weimar, von Bülow conducting. Liszt playing the piano part.

The orchestral portion includes two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, triangle, cymbals and strings.

The most recent performance in the Friday and Saturday series was on December 13, 1929, José Iturbi soloist. The concerto was performed at a Tuesday afternoon concert, March 7, 1933. Jesús María Sanromá, soloist; in the Monday-Tuesday series, March 21-22, 1938, Robert Casadesus, soloist.

THE first pianoforte concerto, like other of Liszt's scores, was delayed in recognition during its composer's span of life. Two seasons after its initial performance at Weimar, the Concerto attained

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Vienna, where Dionys Pruckner introduced the piece. Dr. Hanslick descended upon the work and damned it on account of the rather insistent use of the triangle in the scherzo section. That "ferocious æsthetic Comstock of 19th-century criticism," as Lawrence Gilman calls him, "drew aside the skirts of his unsullied dressing-gown and turned this erring Concerto out into the snowy night." Liszt himself, who was not without courage in matters of public criticism, must have stood in some awe of Hanslick's power. Writing once to a friend who contemplated giving Hanslick the lie in an open letter about this concerto, his advice was a masterpiece of caution. A "triangle concerto," the doctor named it, and the opprobrious term stuck for years, no pianist in Vienna daring to venture upon that battle-ground of dissen-

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sion. It was not until twelve years later that Sophie Menter decided to risk her career by restoring the work to its place upon a Viennese program. Her friends, according to the tale by Lena Ramann, gravely warned her to keep away from this dangerous issue. Anton Rubinstein did his best to dissuade her. “‘You are mad to attempt this concerto! No one has succeeded with it in Vienna.’ Bösendorfer, representing the Philharmonic, added his admonition. But the intrepid Sophie was undeterred. ‘If I can’t play it,’ she replied, with imperturbable serenity, ‘I won’t play at all. I don’t *have* to play in Vienna.’ And play it she did — with emphatic success.”

Liszt had this to say about the concerto in a letter to his relative, Eduard Liszt, written in 1857, shortly before the work was published: “The fourth section of the Concerto, from the *Allegro marziale* on, corresponds with the second section, the *Adagio*. It is only an urgent recapitulation of the earlier subject-matter with quickened, livelier rhythm, and contains no new motive, as will be clear to you by a glance at the score. This kind of *binding* together and rounding off a whole piece at its close is somewhat my own, but it is quite maintained and justified from the standpoint of musical form. The

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trombones and basses take up the second part of the motive of the *Adagio* (B major). The pianoforte figure which follows is no other than the reproduction of the motive which was given in the *Adagio* by flute and clarinet, just as the concluding passage is a *Variante* and working-up in the major of the motive of the *Scherzo*, until finally the first motive on the dominant pedal B-flat, with a shake-accompaniment, comes in and concludes the whole.

"The scherzo in E-flat minor, from the point where the triangle begins, I employed for the effect of contrast."

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NICOLE HENRIOT was born in Paris on January 23, 1925. She studied with Marguerite Long and entered the Paris Conservatoire at the age of twelve, taking a first prize in a year and a half. During the war she played with the principal orchestras of Paris and Belgium. Her New York press bureau gives the information that she was active in the French resistance together with her two brothers. Since the war she has played in numerous European cities. She made her American debut January 29, 1948, appearing with the New York Philharmonic-Symphony Society, under the direction of Charles Munch.



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COMPOSERS AS CRITICS

(Quoted from RALPH HILL "*Challenges*")

I HAVE often heard it said that a critic has no right to criticise a composer's work or an executant's performance unless the critic himself can compose, conduct, play or sing. Although journalist-critics often know a great deal about the theory of music and of its performance they rarely shine as either creative artists or executants: "Critics! — appalled, I venture on the name, those cut-throat bandits in the paths of fame." I wonder what Robert Burns meant by "critics"! Professional critics? After all, anyone who ventures to express an opinion on a subject, whether in praise or blame, is potentially a critic. And this type is more often than not the most gory cut-throat bandit of all. Think of the learned professors of composition who, during the last century, instilled into their pupils that Wagner was a servant of the devil and his music should be avoided like the plague. Or the professor at the Paris Conservatoire who, on being asked what he thought of César Franck's Symphony in D minor, replied: "That,




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a symphony? But, my dear sir, who ever heard of writing for the cor anglais in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the cor anglais!" Recently I heard that a well-known professor at a leading college of music had just discovered that Debussy wrote twenty-four Preludes for piano and was shocked to find a composer making use of such harsh harmonies and daring modulations! Pity the poor pupils who have been unfortunate enough to succumb to the influence of these "cut-throat bandits!"

Let us turn to the great composers themselves for some really enlightening criticism of each other's work.

After reading the score of Brahms's Symphony No. 1 in C minor, Tchaikovsky said: "He has no charms for me. I find him cold and obscure, full of pretensions, but without any real depths." Some time later he heard a performance of Brahms's Violin Concerto which, however, did not please him any better than the composer's other compositions. "He is certainly a great musician," says Tchaikovsky, "even a master, but, in his case, his mastery overwhelms his inspiration. So many preparations and circumlocutions for something which ought to come and charm us at once — and nothing does come but boredom. His music is not warmed by genuine emotion. It lacks poetry,

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but makes great pretensions to profundity. These depths contain nothing; they are void. . . . I cannot abide him. Whatever he does — I remain unmoved and cold.”

Wagner’s musical wizardry compelled Tchaikovsky’s respect, but he was “not very sympathetic to Wagnerism as a principle,” and had “grave doubts as to the truth of Wagner’s principles of opera.” The works of Liszt left him absolutely indifferent: “They have more poetical intention than actual creative power, more colour than form — in short, in spite of being extremely effective, they are lacking in the deeper qualities.”

So far as Wagner was concerned, Brahms held similar views to Tchaikovsky, but he went very much further when it came to Liszt, whom he could not tolerate on any account. On one occasion, after a performance of two of Liszt’s songs at a Hamburg Philharmonic Concert, Brahms lost his temper and remarked to a friend that he expected the Director of the Philharmonic would “give us one of the symphonic poems before long,” and he deplored the fact that the Liszt “plague continued to spread and the asses’ ears of the public grow longer still.” The name of Bruckner always aroused Brahms’s wrath. He called Bruckner’s symphonies “symphonic boa-constrictors” and “amateur, confused, and illogical abortions of a crafty rustic school-



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master." There is a delightful story of a meeting of the two rival composers after a performance of one of Bruckner's symphonies. Said Brahms: "I hope you won't feel hurt about it, but really, I cannot make out what you are trying to get at with your compositions." "Never mind, Herr Doctor," replied Bruckner, "that is quite all right. You see I feel just the same way about your things."

Brahms's music was poor stuff to Wagner. He christened Brahms "the eunuch of music." The Liebeslieder Waltzes of St. Johannes," Wagner said, "however odd their name may sound might still be classed among the religious exercises of the lower grade." On another occasion he wrote: "I know renowned composers you shall meet, today at concert masquerades, in garb of street minstrel, tomorrow in the Hallelujah peruke of Handel, the day after as solemn symphonists, disguised as Number Ten."

One day Nietzsche turned up at Bayreuth with a score of Brahms's "Song of Triumph" and endeavoured to arouse Wagner's interest in it. For his pains Wagner let forth a flood of invective, finally dismissing the work as "Handel, Mendelssohn and Schumann swaddled in leather." Nietzsche related this incident to his sister, observing that "the danger is great for Wagner when he is unwilling to grant anything to Brahms or the Jews — at that moment Wagner was not great."

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In a letter to Von Bülow, Wagner says that he has been having a good look at Schumann's symphonies and has now made up his mind about them: "I will not be bothered with them; they are simply another kind of jargon which looks like profundity, and in my estimation are just the same sort of empty nonsense as the Hegelian philosophic twaddle which is always most trivial where it seems deepest."

Debussy was another composer whose violent likes and dislikes stamp every page of his work as a professional musical critic. Of Schubert he held a poor opinion. Discussing the B minor Symphony, he said that it "cannot make up its mind to remain unfinished once and for all," and as for Schubert's songs they "are offensive. . . . They smell of the chest of drawers of some nice provincial old maids . . . dried flowers . . . photographs that are dead indeed. . . !" Like Tchaikovsky and Brahms, he had to give Wagner his due as a musician, but on every possible occasion he used him as a target for his shafts of ironic wit. Wagner's leit-motif system exasperated Debussy, and he called it the "musical Bottin" — "Bottin" being the French equivalent to Kelly's Directories.

In 1903 Debussy heard the "Ring of the Nibelungs" at Covent Garden, and his critique in "Gil Blas" contained the following commentary: "It is hard to imagine the state to which the strongest brain is reduced by listening for four nights to the 'Ring.' A leit-motif quadrille is danced, in which Siegfried's horn executes a strange vis-à-vis figure with the theme of Wotan's spear, whilst the curse motif performs the most maddening 'gentleman's chain.' It is worse than obsession. It is possession. You no longer belong to yourself. You are but a leit-motif moving in an atmosphere of tetralogy. How unbear-

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able these people in skins and helmets become by the fourth night! . . . Remember, they never appear without the accompaniment of their accursed leit-motif. Some of them even sing it! Which suggests a harmless lunatic who, on presenting his visiting card, would declaim his name in song. . . . The pretense that a certain series of chords represents such a feeling and a certain phrase such a character is an unexpected game of anthropometry."

Then there is the case of Schumann, who after seeing Chopin's Op. 2, cried out: "Hats off, gentlemen! A genius!" And again, when the twenty-year-old Brahms called upon him and played his Piano Sonata No. 1 in C major, he immediately recognized the latent genius in the young composer and announced his discovery to the world in his famous article "New Paths," which was published in the "Neue Zeitschrift für Musik." But if Schumann backed a couple of winners here, he backed a couple of dozen losers elsewhere, and thus proved convincingly that his judgment was no more infallible than anyone else's.

From the few examples that I have selected, it will be obvious that the greatest composers are far from being the best critics; in fact, like professors of composition and ordinary music critics, they can also be "cut-throat bandits in the paths of fame."

But as a friend of mine once pointed out: "It isn't at all necessary for one to be a chef in order to become a connoisseur of good cooking." Nevertheless, a knowledge of how things are done is invaluable, if not essential, to the gourmet who is called upon to give an intelligent reason for his likes and dislikes. Ultimately, of course, he is guided by the vagaries of his own taste. And similarly with the music critic.



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By IZAAC ALBÉNIZ

Born at Camprodón in Catalonia, May 29, 1860; died at Cambo-des-Bains in the Pyrenees, May 18, 1909

Arranged for orchestra by ENRIQUE FERNÁNDEZ ARBÓS

(Born at Madrid, December 25, 1863; died at San Sebastian, June 3, 1939)

Albéniz composed four sets of three pieces each for piano solo under the title "Iberia." He composed them between the years 1906 and 1909. The first contained "Evocación," "El Puerto," "Fête-Dieu à Séville"; the second, "Triana," "Almeria," "Rondena"; the third, "El Albaicin," "El Polo," "Lavapiés"; the fourth, "Malaga," "Jerez," "Eritána." E. Fernández Arbós* made an orchestration of the first four of these, and also "El Albaicin." They were performed for the first time under his direction by the *Orquesta Sinfonica* in Madrid, of which he was the conductor for a number of years.

"La Fête-Dieu à Séville" and "Triana" were performed for the first time in Boston when Mr. Arbós conducted the Boston Symphony Orchestra as guest on January 18-19, 1929.

* Enrique Fernández Arbós studied violin at the Conservatory in Madrid and later in Brussels under Vieuxtemps and in Berlin under Joachim. For years he appeared in many parts of the world as a violin virtuoso, also serving as concert master for the Berlin Philharmonic Orchestra and for the Boston Symphony Orchestra in the season 1903-04. In that season he organized a quartet with members of this orchestra. Before his death he conducted as guest in a number of cities here and abroad. Conducting the Boston Symphony Orchestra January 18-19, 1929, he presented music by Wagner, Halffter, Ravel, Albéniz, Turina and de Falla.

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ALBÉNIZ composed his Suite "Iberia" in the last three years of his life, when he had made his home in Paris and was enjoying, after much wandering and considerable poverty, a growing fame in France. The following description of the original piano pieces is taken from the book "Music in Spain" by Gilbert Chase (1941):

"EL ALBAICIN"

Book III opens with what we consider the most beautiful and original of all the pieces in *Iberia*. This is *El Albaicín*, named for the Gypsy quarter of Granada, so picturesquely situated on a hill facing the Alhambra. The music is marked to be played Allegro assai, ma melancolico, for it follows the pattern of the *bulerías*, one of those melancholy yet passionate dance themes so beloved by the Andalusian Gypsies. The *copla* has the sinuous semi-moving within the characteristic compass of a sixth. The nostalgic poetry of the lyrical refrain is set off by the tense and pungent guitar figurations of the accompaniment. Debussy particularly admired *El Albaicín*, declaring that few compositions could compare with it. Certainly there is nothing quite like it in all piano literature.

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SERGE KOUSSEVITZKY
Music Director

- Bach, C. P. E. Concerto for Orchestra in D major
Bach, J. S. Brandenburg Concertos No. 2, 3, 4, 5, 6
 Suites No. 2 and 3. Prelude in E major
Beethoven Symphonies Nos. 2, 3, 8, and 9; Missa Solemnis;
 Overture to "Egmont"
Berlioz Symphony, "Harold in Italy" (Primrose)
 Three Pieces, "Damnation of Faust," Overture, "The
 Roman Carnival"
Brahms Symphonies Nos. 3, 4
 Violin Concerto (Heifetz); Academic Festival Overture
Copland "El Salón México," "Appalachian Spring," "A Lin-
 coln Portrait" (Speaker: Melvyn Douglas)
Debussy "La Mer," Sarabande
Fauré "Pelléas et Mélisande," Suite
Foote Suite for Strings
Grieg "The Last Spring"
Handel Larghetto; Air from "Semele" (Dorothy Maynor)
Hanson Symphony No. 3
Harris Symphony No. 3
Haydn Symphonies No. 94 "Surprise" (new recording); 102
 (B-flat)
Khatchatourian Piano Concerto (Soloist: William Kapell)
Liadov "The Enchanted Lake"
Liszt Mephisto Waltz
Mendelssohn Symphony No. 4, "Italian" (new recording)
Moussorgsky "Pictures at an Exhibition"
 Prelude to "Khovanstchina"
Mozart Symphonies in A major (201); E-flat (184); C major
 (338); Air of Pamina, from "The Magic Flute"
 (Dorothy Maynor)
Piston Prelude and Allegro for Organ and Strings (E. Power
 Biggs)
Prokofieff Classical Symphony (new recording); Violin Concerto
 No. 2 (Heifetz); "Lieutenant Kijé," Suite; "Love for
 Three Oranges," Scherzo and March; "Peter and
 the Wolf"; "Romeo and Juliet," Suite; Symphony
 No. 5, Dance from "Chout"
Rachmaninoff "Isle of the Dead"; "Vocalise"
Ravel "Daphnis and Chloé," Suite No. 2 (new recording);
 Pavane, Rapsodie Espagnole, Bolero
Rimsky-Korsakov "The Battle of Kerjenetz"; Dubinushka
Satie Gymnopédie No. 1
Shostakovitch Symphony No. 9
Schubert "Unfinished" Symphony (new recording) Symphony
 No. 5; "Rosamunde," Ballet Music
Schumann Symphony No. 1 ("Spring")
Sibelius Symphonies Nos. 2 and 5; "Pohjola's Daughter";
 "Tapiola"; "Maiden with Roses"
Sousa "The Stars and Stripes Forever," "Semper Fidelis"
Strauss, J. Waltzes: "Voices of Spring," "Vienna Blood"
Strauss, R. "Also Sprach Zarathustra"
 "Till Eulenspiegel's Merry Pranks"
Stravinsky Capriccio (Sanromá); Song of the Volga Bargemen
Tchaikovsky Symphonies Nos. 4, 5, 6; Waltz (from String
 Serenade); Overture, "Romeo and Juliet"; Fan-
 tasia, "Francesca da Rimini"
Thompson "The Testament of Freedom"
Vivaldi Concerto Grosso in D minor
Wagner Prelude and Good Friday Spell from "Parsifal"
Weber Overture to "Oberon"

piquancy to this pulsating evocation of a popular holiday. The piece begins with the *polo*, brusquely interrupted at the top of the second page by the *bulerías*, with the almost savage incisiveness of their harsh minor seconds and the vehement insistence of their accented offbeats. The entry of the *seguiurias*, with their dissonance-provoking syncopations, is marked *souple et caressant*, for this is a supple and caressing rhythm, insinuating and provocative like the swaying hips of the *bailarina*. At the end all this exuberance and gaiety vanish in one of those fade-out codas to which Albéniz is so partial.

"FÊTE-DIEU A SÉVILLE"

"Seville is famous for the pageantry and intensity of all its religious celebrations, especially those of Holy Week and Corpus Christi. It is the latter feast day that Albéniz depicts in '*Fête-Dieu à Séville*,' the third number of 'Iberia.' As the procession bearing the Sacred Host makes its way through narrow, spectator-thronged streets, voices will suddenly be raised in a '*saeta*' — literally, an 'arrow' of song — piercing the tumult of the celebration with the vibrant intensity of its lamentation. The '*saeta*,' a semi-improvisational manifestation of popular religious feeling, sometimes addressed to the Virgin Mary and sometimes invoking the sufferings of Her Son, is taken up by one group of spectators after another, passing from balcony to balcony as the procession moves along. '*Fête-Dieu à Séville*' begins with a march-like theme, heard at first from a distance and growing louder as the procession approaches. Then the poignant melody of the '*saeta*' enters in *fortissimo* octaves, to be taken up later by a single voice, attenuated by distance. The march-like theme is then developed to a tremendous



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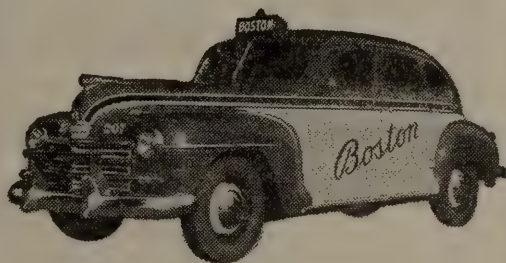
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climax — Albéniz uses three staves to obtain his far-flung sonorous effects — followed by a tranquil coda built over tonally shifting pedal points, the melody of the *'saeta'* appearing once again like a faint echo."

"TRIANA"

"The second book of 'Iberia' opens with 'Triana' — the name is that of a popular quarter of Seville — based on the rhythm of the ubiquitous *paso-doble* ('two-step'), alternating, and at times combined, with a *marcha torera* ('toreador march'). The cross-rhythms and unexpected modulations are extremely effective. The treatment of the themes is more rhapsodic than is usual with Albéniz, corresponding somewhat to the esthetic concept of Liszt's Hungarian Rhapsodies. 'Triana' is the most frequently played of all the pieces in 'Iberia,' and with reason, for the lilt of its melodies and the verve of its rhythms are irresistible."

"Several of the pieces in 'Iberia,'" Lawrence Gilman has written, "refer to the name of a town (as in the case of the number on this program), which serves as a sort of program for the music. Some of these titles require a traveler's — or at least a reader's — information. Thus, the title of this number, 'Triana,' is meaningless unless one knows that Triana is a faubourg of Seville, 'where the *gitanas* abound more than anywhere else in Spain, and that it is their Alsatia, or *Quartier Latin*, out of which came Carmen and hundreds of other *cigarreras*.'"



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Boston Symphony Orchestra

[Sixty-eighth Season, 1948-1949]

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To those interested in contributing to the Serge Koussevitzky Anniversary Fund it is announced that a gift to the Orchestra carries the privilege of attending the Annual Meeting of the Society of Friends of the Orchestra which this year will be held at Symphony Hall on Wednesday, March 2nd, at four o'clock.

A special program has been arranged by Dr. Koussevitzky to follow the meeting, and at the conclusion of the music the Trustees and Dr. Koussevitzky will receive our members at tea in the upper foyer.

Gifts to the Anniversary Fund will constitute enrollment in the Society for the current season. Checks may be drawn payable to Boston Symphony Orchestra and may be mailed to Fund Headquarters at Symphony Hall, Boston 15. Such gifts are tax deductible.

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

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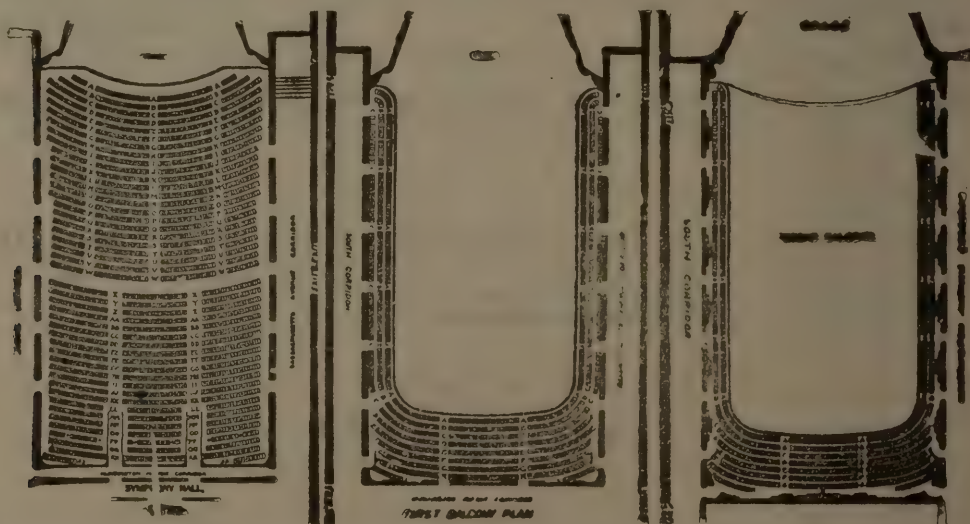
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SUN. AFT., APRIL 3 at 2.45

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MON. EVE., MARCH 21

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SIXTY-EIGHTH SEASON, 1948-1949

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

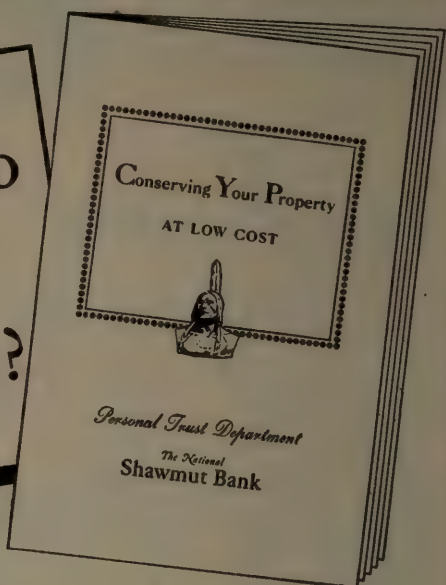
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SYMPHONIANA

Jobic DuVivier

Music Without Thought

Exhibition by Symphony Subscribers

JOBIC DUVIVIER

The seven cartoons for frescoes that are now on exhibition in the Gallery are the work of a young Franco-American artist, Jobic DuVivier. The frescoes, which were intended for a little church near Fontainebleau, will never be made, for the artist has broken down and in all probability will never paint again. The cartoons are now the property of the Newton College of the Sacred Heart, and await the construction of a suitable building in which they may be housed.

There are eight pictures in all: four of the miracles of Christ and four of the parables. The miracles are *The Annunciation* (Luke I, 28), *The Casting out of the Legion of Devils* (Luke VIII, 33), *The Healing of the Woman with an Issue of Blood* (Luke VIII, 44), and *The Raising of Lazarus* (John IX, 44). The second named is only half the size of the others and is not on exhibition but may be seen at the college.

The parables illustrated are those of *The Sower and the Seed* (Luke VIII 5-8), *The Man Who Built His House on a Rock and the Man Who Built His on Sand* (Luke VI 47-49), and the *Wheat and Cockle* (Matt. XIII 24-30), of which last there are two pictures. One follows the Scripture narrative exactly: A man sowed good seed in his field "but while men were asleep his enemy came and oversowed cockle." There is no doubt of the artist's intentions in the other, for he has written the words GOOD SEED and COCKLE in bold letters for all to see.

Jobic DuVivier (the name is the Breton diminutive for Joseph) received in France the little artistic training that his health allowed. He studied at Julien's, at the Fontainebleau Art School and at the Beaux Arts under Duco de la Haille, but at each place he stayed only a short time. He spent some time in the famous monastery on Mount Athos, which accounts for the Byzantine influence evident in his work. There was also a winter in Florence where he studied, with whom nobody knows, but whence he returned in a third-class railway carriage, without baggage, bearing in his arms the wooden cross in primitive Siennese style that is also on exhibition.

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While he was studying at Fontaine-bleau he was asked by the Curé to decorate the little church at Montereau nearby. He lived there for some time, decorating the apse and choir-loft. It was for an enlarged church, which the Curé was planning at Montereau, that Jobic designed the frescoes. There were to have been fourteen of them, but in 1935, when eight were completed, his mind broke. He was then twenty-eight years old.

LOUISE KEYES, P.S.C.J.

Newton College of the Sacred Heart

. . .

MUSIC WITHOUT THOUGHT

After listening to *L'Après-midi d'un Faune*, and having read Thomas Mann's latest novel, Ernest Newman was moved to the following reflections in the *Sunday Times* (March 20):

Never has Debussy's work seemed to me more lovely. I felt just as Hans Castorp in Mann's great novel must have felt when he heard this music for the first time. Mann lays his finger on the secret of the work's charm — its complete freedom from the moralistic or philosophical implications that lie at the root of most of the greatest German music. As he puts it, this music, as it stole on Hans Castorp's ear,

held all eternity in its consummate bliss. No "Justify thyself" was here; no challenge, no priestly court-martial upon one who strayed away and was forgotten of honour. Forgetfulness held sway, a blessed hush, the innocence of those places where time is not; "slackness" with the best conscience in the world, the very apotheosis of rebuff to the Western world and that world's insensate ardour for the "deed."

For the Faun this tormented cosmos does not present itself as a problem to be pondered and grieved over; it simply and sufficiently is.

"*L'Après-midi d'un Faune*," in fact, evokes something in the primal depths of ourselves which had too long been forgotten where music was concerned, for the reason that "music" had come to mean, to most people, German music, which, magnificent as it is, moving us to our very depths in its own way, shows the limitations necessarily inseparable from that way.

A reaction from its basic prepossessions was bound to come as soon as the

non-Germanic nations began to find musical idioms more consonant with the native casts of their own minds. The first shock to the German hegemony, we can now see, came when Berlioz brought a certain type of French mind into the picture. Then the Russians began to write Russian music, Grieg Scandinavian music, Sibelius Finnish music, the Czechs Czech music, and so on. The quaint idea of 19th-century writers, critics and historians, with their Germanised outlook upon the art, was that all these new regional idioms were merely interesting musical "dialects."

From the standpoint of the future historian the great German music of the last two centuries and a half will also rank simply as one dialect among the others.

The new spirit brought in by Berlioz showed itself most markedly in its "nature" painting in music. The Teutons have never got much further in this field than broad impressions of the German forest with its horn calls, the Rhine and the Danube, etc.

The French soon began to paint a very different visible world — compare, for instance, the Invocation to Nature in Berlioz's "Faust," or the Chasse Royale in "Les Troyens," with the "nature scenes" of the great Germans. The eye—and, after all, some musicians have eyes like other people—was beginning to come into its own even in music: travel through the scenery most familiar to Berlioz and most formative of his spirit, that reaching from Dauphiné by way of the Alpes Maritimes to Italy, and you will realise why these musical pictures of his are so fundamentally different from the woodland of Beethoven or Weber, or the Forest Murmurs and the Rhine of the "Ring," or the Good Friday meadows of "Parsifal."

• • •

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PRELUDE TO "LOHENGRIN"

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

IN March of 1848, Wagner put the last touches upon his "*Lohengrin*," and in May of the following year his political activities resulted in his exile from Germany. He therefore had no direct supervision of the early productions of the work in Weimar, and elsewhere, nor did he hear it until May 15, 1861, in Vienna, following his pardon and return. "*Lohengrin*" had its first performance at the instigation of his ministering friend, Liszt, August 28, 1850, with such forces, scarcely adequate, as the court at Weimar permitted. It found favor, and after several years of managerial hesitation, added to Wagner's mistrust of uncoached conductors, went the rounds of the principal opera houses of Germany and Austria.

Franz Liszt, the first champion and first producer of "*Lohengrin*," has described the Prelude in this way: "It begins with a broad, reposeful surface of melody, a vaporous ether gradually unfolding itself, so that the sacred picture may be delineated before our secular eyes. This effect is confided entirely to the violins (divided into eight different desks), which, after some bars of harmony, continue in the



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highest notes of their register. The motive is afterwards taken up by the softest wind instruments; horns and bassoons are then added, and the way prepared for the entry of the trumpets and trombones, which repeat the melody for the fourth time, with a dazzling brightness of colour, as if in this unique moment the holy edifice had flashed up before our blinded eyes in all its luminous and radiant magnificence.

"But the flood light, that has gradually achieved this solar intensity, now dies rapidly away, like a celestial gleam. The transparent vapour of the clouds retracts, the vision disappears little by little, in the same variegated fragrance from the midst of which it appeared, and the piece ends with a repetition of the first six bars, now become more ethereal still. Its character of ideal mysticism is especially suggested by the long *pianissimo* of the orchestra, only broken for a moment by the passage in which the brass throw out the marvellous lines of the single motive of the Prelude."

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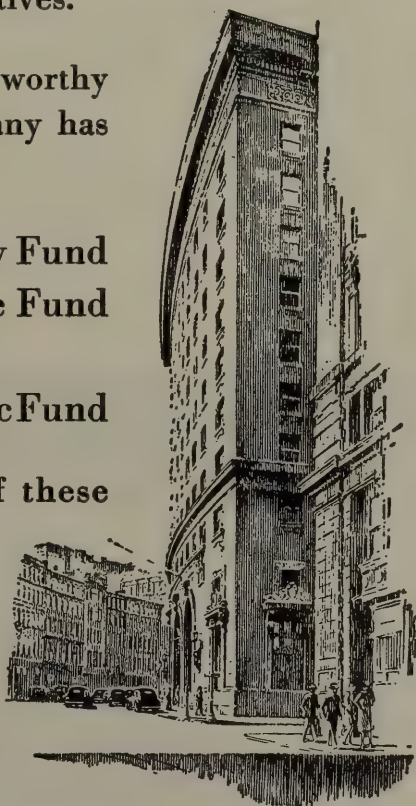
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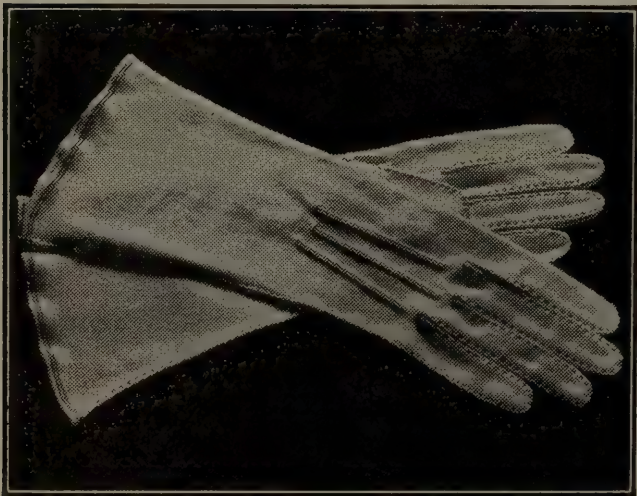
By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

"A Siegfried Idyll" was composed in November, 1870, and first performed at Tribschen on December 25 of that year.

It is scored for a small orchestra: flute, oboe, two clarinets, bassoon, trumpet, two horns and strings.

THE "Siegfried Idyll," a birthday gift to Cosima from Wagner in the first year of their marriage, was performed as a surprise to her on Christmas day in the Wagners' villa on Lake Lucerne, at half-past seven in the morning. There were elaborate secret preparations — the copying of the parts, the engaging of musicians from Zürich, rehearsals in the foyer of the old theatre and at the Hotel du Lac in Lucerne. Christmas morning at Tribschen the musicians tuned in the kitchen, and assembled quietly on the stairs. There were fifteen players, Hans Richter taking both viola and trumpet, having practiced in seclusion upon the latter unaccustomed instrument. Wagner conducted



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from the top of the stairs what turned out to be, in the testimony of Richter, a faultless performance.

"A Siegfried Idyll" is far more than an occasional piece of music, a passing incident of Wagner's family life at Tribschen. It could well be called the unflawed reflection of the first moment of deep serenity and felicity in the constantly unsettled life of the composer.

The cradle folk-song, "*Schlafe, mein Kind, schlafe ein,*" the only theme in the Idyll which does not also occur in the Third Act of "Siegfried," of course implicates the namesake of the Norse hero, the son of Richard and Cosima. Their "Fidi" as they fondly called him, was eighteen months old when the Idyll was written. It was not less an expression of the peace of soul that Wagner had found at Tribschen, their idyllic island perfectly insulated by the blue waters of Lake Lucerne from the pressing creditors, the prying visitors, the enemies at court and gossip mongers from which the pair had taken precipitate flight at Munich. Tribschen was the "*Asyl*," at last, where Wagner could give himself to the creation of scores without fear of sudden stress and disruption. A "*Tribschener Idyll*" was Wagner's first title for the work.

But in a deeper sense, Cosima is the true center of the Idyll. It was her love which brought his content, and the themes of the Idyll, deriving from the love scene of Siegfried and Brünnhilde, had their



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inner source in the first union of Richard and Cosima.* When Wagner at Tribschen played her excerpts from the Third Act of "Siegfried," which had just come into being, so writes du Moulin-Eckart, in his life of Cosima, "she felt as though she must faint for mingled pain and bliss. Then did she realize the object and duty of her life at Tribschen. But he rose and pointed to her portrait, saying that 'this was what he beheld as he had written it all; life still remained upon the heights.' . . . She really felt that this third act of Siegfried was intimately bound up with her, and with her whole being; for the Master was now drawing upon the themes which had come into being during that period at Starnberg when she had come to him. At the time they had intended them for quartets and trios, but now they found their true application, for they formed the setting of Brünnhilde's song: 'Ewig war ich, ewig bin ich.' And in this is revealed a wondrous mystery of love and creation." This song found its way into the "Siegfried Idyll" as its principal theme.

* Associating each of Wagner's heroines with one of the women who profoundly influenced his emotional development, Paul Bekker identifies Cosima von Bülow with Brünnhilde—not the Valkyrie of the earlier drama, but the very different Brünnhilde whom Siegfried aroused to a great and human passion. "She was an experience Wagner had to live through before he could express in music the love-story of Brünnhilde and Siegfried, the awakening of Woman by Man."

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Liszt, receiving the score from his son-in-law, aptly called it "that wondrous hymn in praise of domestic sentiment," and indeed, the Idyll was in spirit a true forerunner of the *Symphonia Domestica*. When, in 1878, Wagner felt that the time had come to release the score to the world in publication, Cosima was deeply distressed. "The Idyll is going off today," she wrote in her diary. "My secret treasure is becoming common property; may the joy it will give mankind be commensurate with the sacrifice that I am making." Indeed, the Idyll was never intended for public knowledge but for the intimacy of the family circle. Ernest Newman points out in an article in the *London Sunday Times* that Wagner allowed it to be published with great reluctance and "under financial duress."

In this same article Mr. Newman makes some conjectures about the quartet which Wagner sketched for Cosima at Starnberg in the summer of 1864, the time of their secret union when Cosima was still the wife of Von Bülow. The main theme of the quartet is known to have become the main theme of the Idyll. Mr. Newman decides that the second theme in the Idyll, which in the opera Brünnhilde sings to the words "*O Siegfried, Herrlicher, Hort der Welt!*" had also its origin in the quartet. "I lack the space here," he writes, "to go into all the technical

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details that warrant this supposition — the fact, for instance, that the two melodies have obviously been framed to go with each other in invertible counterpoint, a feature which has no relevance to the opera, but would be vital in the quartet. Here I can only point out that this discovery of the pre-history of the two themes explains at last several things that have always been a bit of a puzzle in the third act of the opera, such as the sudden change of Wagner's procedure from the close motive-working of the preceding (and following) pages to an expansive lyrical style, and the frequently bad 'declamation' of this section, the words being sometimes pulled out of shape in a quite un-Wagnerian way to make them fit melodies that have not run out of them but have been superimposed on them."

Mr. Newman is disturbed by the fact that the lullaby itself antedated Wagner's son Siegfried. The little "quasi folk tune," the use of which in the Idyll he calls "a curious and inexplicable piece of spatchcocking," was written in the "Brown Book," an intimate journal which Wagner intended for Cosima alone, on the last day of 1868. He remarks that this cradle song "has therefore little basic connection with the accredited hero of the Idyll, the baby Siegfried, who

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was not born. . . . The heroine of it was little Eva, who was nearly two years old at that time." This would seem to be taking due glory from the eagerly anticipated Siegfried, destined to be born five months later—June 5, 1869. Nothing would be more natural than that the Idyll itself, a poem of domestic felicity stemming from tender thoughts of Cosima, should have taken precisely the course it did. Such a cradle song would be part of it. Just as Wagner named his first-born son after a hero long associated with his creative career, in writing the Idyll he would have readily linked the child Siegfried, then the center of delighted attention by both parents, with every fond association of Tribschen."



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The Romans assume that they are the most sapient critics in the world; they are certainly the most severe ones: — they have no medium, — all is delight or disgust. If asked whether a performance or a piece has been successful, the answer, if favourable, is, “*è andato al settimo cielo*,” — “it has ascended to the seventh heaven.” If it has failed, they say, “*è andato al abbisso del inferno*,” — “it has sunk to the abyss of hell.” The severest critics are the Abbés, who sit in the first row of the

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Cimarosa, who was their idol as a composer, was once so unfortunate as to make use of a movement in a comic opera, at the Teatro del La Valle, which reminded them of one of his own, in an opera composed by him for the preceding carnival. An Abbé started up, and said, "Bravo, Cimarosa! you are welcome from Naples; by your music of tonight, it is clear you have neither left your trunk behind you, nor your old music; you are an excellent cook in hashing up old dishes!"

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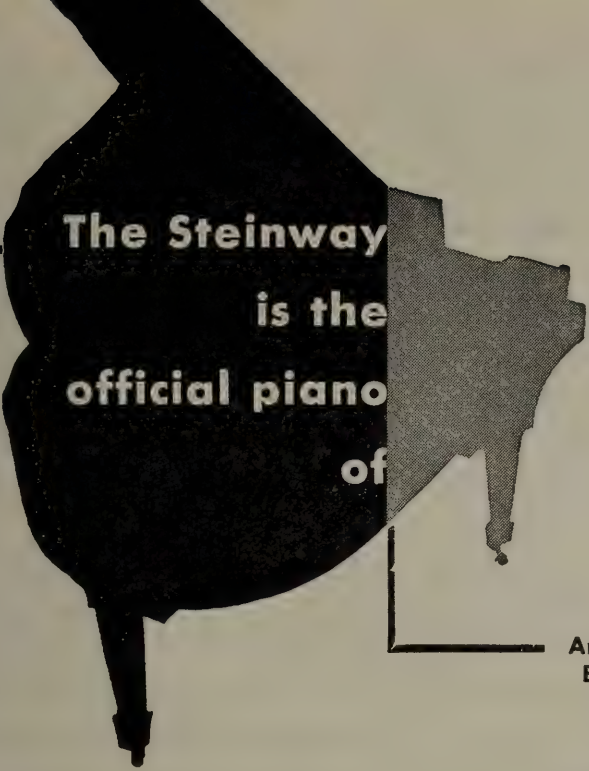
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appearing before those stony-hearted critics; however, tempted by a large sum, he accepted an engagement at the Teatro del La Valle. He arrived in Rome some weeks previous to his engagement, hoping to make friends, and form a party in his favour; he procured introductions to the most severe and scurrilous, and thinking to find the way to their hearts through their mouths, gave them splendid dinners daily. One of them, an Abbé, he selected from the rest, as his bosom friend and confidant; he fed, clothed, and supplied him with money; he confided to him his terrors at appearing before an audience so fastidious as the Romans. The Abbé assured him, that he had nothing to fear, as *his* opinion was looked up to by the whole bench of critics, and when *he* approved, none dare dissent.

The awful night for poor Poggi at length arrived; his *fidus Achates* took his usual seat, in his little locked-up chair, in the pit. It was agreed between them, that he was to convey to Poggi, by signs, the feeling of the audience towards him; — if they approved, the Abbé was to nod his head; if the contrary, to shake it. — When Poggi had sung his first song, the Abbé nodded, and cried, “*Bravo! bravissimo!*” but in the second act, Poggi became hoarse, and imperfect; the audience gave a gentle hiss, which disconcerted the affrighted singer, and made

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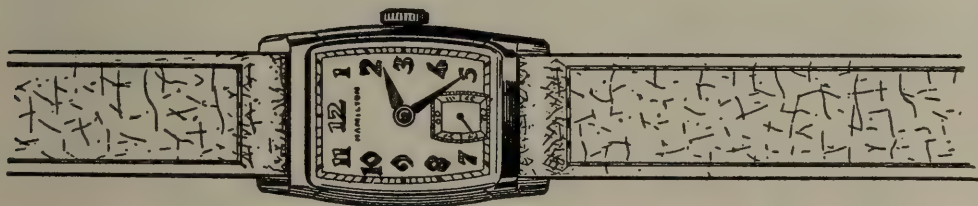
him worse; on this, his *friend* became outrageous, and standing up on his chair, after putting out his wax-light, and closing his book, he looked Poggi in the face, and exclaimed, "Signor Poggi, I am the mouth of truth, and thus declare, that you are decidedly the worst singer that ever appeared in Rome! I also declare, that you ought to be hooted off the stage for your impudence, in imposing on my simple and credulous good nature, as you have done." This produced roars of laughter, and poor Poggi retired, never to appear again, without even exclaiming, "*Et tu, Brute,*" which he might most appropriately have applied to his guardian crony.

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By PETER ILICH TCHAIKOVSKY

Born at Votkinski, in the government of Viatka, Russia, May 7, 1840;
died at St. Petersburg, November 6, 1893

The Fourth Symphony, composed in 1877, was first performed by the Russian Musical Society in Moscow, February 22, 1878.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, and strings.

THE year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of programme in the Fourth. He volun-



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tarily gave to the world no clue to any of the three, beyond the mere word "*Pathétique*" for the last, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneïëv: "Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered, in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out this symphony he was intensely unhappy — there was indeed a dread



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shadow hanging over his life. He uses the word significantly in a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love (the reason he gave to his benefactress and confidante was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let

* Some connection between the symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow (September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.



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the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact that this symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days which gave it birth seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-powers. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music, specifically his symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Raped nerves, blank, deadening depression, neurotic fears — these painful sensations as-

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sailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical Tchaikovsky are two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest moment in Tchaikovsky's life that there surged up in his imagination the outlines of the Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength.

On the other hand, Tchaikovsky's music which more than any other is drenched with lamentation, the "Pathetic" Symphony, he wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers. Tchaikovsky simply reveled in a poignant style of melody which somehow fully expressed his nature, and was not unconnected with a strain of Byronic melancholy, highly fashionable at the time. Tchaikovsky the dramatist could easily throw himself into a luxury of woe in his music — the more so when outwardly all was well with him. When, on the other hand, trouble reared its head, he found his salvation from a life that was unendurable by losing himself in musical dreams where he was no longer a weakling, but proud and imperious in his



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own domain. He wrote to Mme. von Meck, August 12, 1877, when, shortly after his marriage and on the verge of a breakdown, he was still at work upon the Fourth Symphony: "There are times in life when one must fortify oneself to endure and create for oneself some kind of joy, however shadowy. Here is a case in point: either live with people and know that you are condemned to every kind of misery, or escape somewhere and isolate yourself from every possibility of intercourse, which, for the most part, leads only to pain and grief." Tchaikovsky wrote this when the shadow of his marriage was still upon him, the longed-for escape not within his grasp. When he did make that escape, and found virtually complete isolation from his world in a villa at Clarens, where he could gaze across the fair expanse of Lake Geneva, then did he bring his symphony and his opera, "Eugene Oniegn" to their full flowering and conclusion.

Part of this new and safe world was a companion who could still hold him in personal esteem, fortify his belief in himself as an artist, receive with eager interest his confidences on the progress of his scores—and do these things at a distance, where personal complications could not enter. Madame Nadejda Filaretovna von Meck could do still more. She made possible his retreat and solicitously provided for his every

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comfort by sending large and frequent cheques. This widow of means, who had befriended the composer early in the same year, was romantically inclined, and, according to her letters until recently withheld, would have welcomed the meeting which Tchaikovsky was forced by her unmistakably affectionate attitude carefully to forbid. He naturally shrank from spoiling their successful and "safe" letter friendship by another possible entanglement such as he had just escaped. On the basis of a constant interchange of letters he was able to pour out confidences on the progress of his symphony — "our symphony," he called it — without restraint. He naturally identified his new score with his devoted friend, whose money and affectionate sympathy had made it possible.

Tchaikovsky went to Italy in November, whence he wrote to his unseen friend in elation about the completion of the symphony. "I may be making a mistake, but it seems to me this Symphony is not a mediocre work, but the best I have done so far. How glad I am that it is ours, and that, hearing it, you will know how much I thought of you with every bar." Mme. von Meck was present at the first performance, given in Moscow by the Russian Musical Society, February 22, 1878. The composer, in Florence, awaited the telegrams of congratulation from his friends.

The Symphony caused no particular stir in Moscow — the critics passed it by, and Tchaikovsky's intimate friends, Nicholas Rubinstein, who conducted it, and Serge Taneïëv, wrote him letters picking the work to pieces with devastating candor. But Tchaikovsky was now impregnable in his cheerful belief in his work. The keynote of his state of mind is in this exuberant outburst — one of many — to his friend, from San Remo: "I am in a rose-colored mood. Glad the opera

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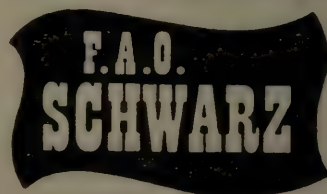
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is finished, glad spring is at hand, glad I am well and free, glad to feel safe from unpleasant meetings, but happiest of all to possess in your friendship, and in my brother's affection, such sure props in life. and to be conscious that I may eventually perfect my art."

The question of the "programme" for this symphony is openly discussed by its composer in letters at this time. To Taneïëv, who had protested against the programme implications in the work, Tchaikovsky answered (March 27, 1878), defending it:

"With all that you say as to my Symphony having a programme, I am quite in agreement. But I do not see why this should be a mistake. I am far more afraid of the contrary; I do not wish any symphonic work to emanate from me which has nothing to express, and consists merely of harmonies and a purposeless design of rhythms and modulations. Of course, my Symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile. Ought not this to be the case with a symphony, which is the most lyrical of all musical forms? Ought it not to express all those things for which words cannot be found, which nevertheless arise in the heart and clamor for expression? Besides, I must tell you that in my simplicity I imagined the plan of my Symphony to be so obvious that everyone would understand its meaning, or at least its leading ideas, without any definite programme. Pray do not imagine I want to swagger before you with profound emotions and lofty ideas. Throughout the work, I have made no effort to express any new thought. In reality my work is a reflection of Beethoven's Fifth Symphony; I have not copied his musical contents, only borrowed the central idea. What kind of a programme has this Fifth Symphony, do you think? Not only has it a programme, but it is so clear that there cannot be the smallest difference of opinion as to what it means. Much the same lies at the root of my Symphony,



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and if you have failed to grasp it, it simply proves that I am no Beethoven — on which point I have no doubt whatever. Let me add that there is not a single bar in this Fourth Symphony of mine which I have not truly felt, and which is not an echo of my most intimate spiritual life."

Mme. von Meck had asked him point-blank for the programme of the symphony. His answer, in keeping with the confiding and self-analytical mood of all of his letters to his friend at this time, is an extraordinary document, which for its proper understanding has a just claim to be quoted in full. The much-quoted analysis cannot fairly stand without the qualifications which precede and follow it.*

FLORENCE, February 17th (March 1st), 1878.

"What joy your letter brought me today, dearest Nadia Filaretovna! I am inexpressibly delighted that the symphony pleases you: that hearing it you felt just as I did while writing it and that my music found its way to your heart.

"You ask if in composing this symphony I had a special programme in view. To such questions regarding my symphonic works I generally answer: nothing of the kind. In reality it is very difficult to answer

*The translation is that of Rosa Newmarch ("The Life and Letters of Peter Ilitch Tchaikovsky," by Modeste Tchaikovsky).

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this question. How interpret those vague feelings which pass through one during the composition of an instrumental work, without reference to any definite subject? It is a purely lyrical process. A kind of musical shriving of the soul, in which there is an encrustation of material which flows forth again in notes, just as the lyrical poet pours himself out in verse. The difference consists in the fact that music possesses far richer means of expression; and is a more subtle medium in which to translate the thousand shifting moments in the mood of a soul. Generally speaking, the germ of a future composition comes suddenly and unexpectedly. If the soil is ready — that is to say, if the disposition for work is there — it takes root with extraordinary force and rapidity, shoots up through the earth, puts forth branches, leaves, and, finally, blossoms. I cannot define the creative process in any other way than by this simile. The great difficulty is that the germ must appear at a favorable moment, the rest goes of itself. It would be vain to try to put into words that immeasurable sense of bliss which comes over me directly a new idea awakens in me and begins to assume a definite form. I forget everything and behave like a madman. Everything within me starts pulsing and quivering; hardly have I begun the sketch ere one thought follows another. In the midst of this magic process it frequently happens that some external interruption wakes me from my somnambulistic state: a ring at the bell, the entrance of my servant, the striking of the clock, reminding me that it is time to leave off. Dreadful, indeed, are such interruptions. Some-

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times they break the thread of inspiration for a considerable time, so that I have to seek it again — often in vain. In such cases cool head-work and technical knowledge have to come to my aid. Even in the works of the greatest master we find such moments, when the organic sequence fails and a skilful join has to be made, so that the parts appear as a completely welded whole. But it cannot be avoided. If that condition of mind and soul, which we call *inspiration*, lasted long without intermission, no artist could survive it. The strings would break and the instrument be shattered into fragments. It is already a great thing if the main ideas and general outline of a work come without any racking of brains, as the result of that supernatural and inexplicable force we call inspiration.

“However, I have wandered from the point without answering your question. *Our* symphony has a programme. That is to say, it is possible to express its contents in words, and I will tell you — and you alone — the meaning of the entire work and of its separate movements. Naturally I can only do so as regards its general features.

“The introduction is the germ, the leading idea of the whole work.

“This is Fate, that inevitable force which checks our aspirations towards happiness ere they reach the goal, which watches jealously lest our peace and bliss should be complete and cloudless — a force which, like the sword of Damocles, hangs perpetually over our heads and is always embittering the soul. This force is inescapable and invincible. There is no other course but to submit and inwardly lament.

“The sense of hopeless despair grows stronger and more poignant. Is it not better to turn from reality and lose ourselves in dreams? O joy! A sweet and tender dream enfolds me. A bright and serene presence leads me on. How fair! How remotely now is heard the first theme of the Allegro! Deeper and deeper the soul is sunk in dreams. All that was dark and joyless is forgotten.



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"The second movement expresses another phase of suffering. Now it is the melancholy which steals over us when at evening we sit indoors alone, weary of work, while the book we have picked up for relaxation slips unheeded from our fingers. A long procession of old memories goes by. How sad to think how much is already past and gone! And yet these recollections of youth are sweet. We regret the past, although we have neither courage nor desire to start a new life. We are rather weary of existence. We would fain rest awhile and look back, recalling many things. There were moments when young blood pulsed warm through our veins and life gave all we asked. There were also moments of sorrow, irreparable loss. All this has receded so far into the past. How sad, yet sweet to lose ourselves therein!

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"The fourth movement. If you can find no reasons for happiness in yourself, look at others. Go to the people. See how they can enjoy life and give themselves up entirely to festivity. A rustic holiday is depicted. Hardly have we had time to forget ourselves in the spectacle of other people's pleasure, when indefatigable Fate reminds us once more of its presence. Others pay no heed to us. They do not spare us a glance, nor stop to observe that we are lonely and sad. How merry, how glad they all are! All their feelings are so inconsequent, so simple. And will you still say that all the world is immersed in sorrow? Happiness does exist, simple and unspoilt. Be glad in others' gladness. This makes life possible.

"I can tell you no more, dear friend, about the symphony. Naturally my description is not very clear or satisfactory. But there lies the peculiarity of instrumental music; we cannot analyse it. 'Where words leave off, music begins,' as Heine has said.

"It is growing late. I will not tell you anything about Florence in



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this letter. Only one thing — that I shall always keep a happy memory of this place.

“P.S. — Just as I was putting my letter into the envelope I began to read it again, and to feel misgivings as to the confused and incomplete programme which I am sending you. For the first time in my life I have attempted to put my musical thoughts and forms into words and phrases. I have not been very successful. I was horribly out of spirits all the time I was composing this symphony last winter, and this is a true echo of my feelings at the time. But only an echo. How is it possible to reproduce it in clear and definite language? I do not know. I have already forgotten a good deal. Only the general impression of my passionate and sorrowful experiences has remained. I am very, very anxious to know what my friends in Moscow say of my work.”

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| SERIES A THURSDAY EVE- NING, July 28 | VIVALDI.....Orchestral Concerto in D minor |
| | STRAUSS....."Death and Transfiguration" |
| SATURDAY EVE- NING, July 30 | BRAHMS.....Symphony No. 2, in D major |
| | BEETHOVEN.....Overture to "Egmont" |
| | BEETHOVEN.....Piano Concerto No. 4, in G major (Soloist: Claudio Arrau) |
| | LISZT.....A Faust Symphony (In commemoration of the 200th Anniversary of the birth of Goethe) |

LEONARD BERNSTEIN, *conducting*

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| SUNDAY AFTER- NOON, July 31 | SCHUMANN.....Overture to "Manfred" |
| | SCHUMANN.....Symphony No. 4, in D minor |
| | STRAVINSKY....."Le Sacre du Printemps" |

SERIES B

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|---------------------------------|--|
| THURSDAY EVE- NING, August 4 | TCHAIKOVSKY.....Serenade for String Orchestra |
| | TCHAIKOVSKY.....Violin Concerto (Soloist: Jascha Heifetz) |

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| SATURDAY EVE- NING, August 6 | TCHAIKOVSKY.....Symphony No. 4, in F minor |
| | ROUSSEL.....Suite in F major |
| | MILHAUD.....Violoncello Concerto No. 2 (Soloist: Gregor Piatigorsky) |
| | MESSIAEN....."L'Ascension" |
| SUNDAY, AFTER- NOON, August 7 | FRANCK.....Symphony in D minor |

ELEAZAR DE CARVALHO, *conducting*

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|----------------------------------|--|
| SUNDAY, AFTER- NOON, August 7 | WILLIAM SCHUMAN.....Symphony for Strings |
| | VILLA-LOBOS.....Mandú-Carárá |
| SERIES C | STRAUSS....."Thus Spake Zarathustra" |

LEONARD BERNSTEIN, *conducting*

| | |
|----------------------------------|---|
| THURSDAY EVE- NING, August 11 | SCHUBERT.....Symphony No. 4 ("Tragic") |
| | SHOSTAKOVITCH.....Symphony No. 7 |
| | HAYDN.....Symphony in G major, No. 88 |
| SATURDAY EVE- NING, August 13 | BRITTEN.....Symphony with Chorus (First performance) |
| | C. P. E. BACH.....Concerto for Orchestra |
| SUNDAY AFTER- NOON, August 14 | COPLAND....."Quiet City" |
| | DEBUSSY....."La Mer" |
| | BEETHOVEN.....Symphony No. 5, in C minor |

EXTRA CONCERTS — BACH-MOZART Programs July 16, 17, 23, 24.
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EXHIBITION OF PAINTINGS BY SYMPHONY SUBSCRIBERS

1. You are invited to submit not more than three paintings for an exhibition to be held in Symphony Hall next autumn.
2. Paintings in any medium may be submitted, but should not be less than about 8 by 10 inches in size, exclusive of frame and mat.
3. The paintings will be selected by a jury. As the amount of wall space available is limited some exclusions may have to be made to allow proper hanging, apart from the question of merit.
4. Exact dates and further details and an entry blank will be found in the first two programs of next season.

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LIST OF WORKS

Performed in the Sunday Afternoon Series

DURING THE SEASON 1948-1949

| | | | |
|-----------------------|---|-----|----------|
| ALBÉNIZ..... | "Iberia," Suite (Orchestrated by E. Fernández Arbós) | V | Feb. 27 |
| C. P. E. BACH..... | Concerto in D major for Stringed Instruments (Arranged for Orchestra by Maximilian Steinberg) | III | Jan. 2 |
| BEETHOVEN..... | Symphony No. 7 in A major, <i>Op.</i> 92 | I | Oct. 24 |
| BRAHMS..... | Symphony No. 1 in C minor, <i>Op.</i> 68 | III | Jan. 2 |
| FINE..... | Toccata Concertante | III | Jan. 2 |
| FOSS | Recordare (Conducted by the Composer) | III | Jan. 2 |
| GLAZOUNOFF..... | Symphony No. 4 in E-flat, <i>Op.</i> 48 | V | Feb. 27 |
| LISZT..... | Concerto for Pianoforte, in E-flat major, No. 1 (Soloist: NICOLE HENRIOT) | V | Feb. 27 |
| MAHLER..... | Symphony No. 5 in C-sharp minor | II | Nov. 21 |
| MOUSSORGSKY..... | "Pictures at an Exhibition," Pianoforte Pieces arranged for Orchestra by Maurice Ravel | I | Oct. 24 |
| MOZART..... | Symphony in D major, "Haffner" (K. 385) | IV | Jan. 23 |
| POULENC..... | Concerto (in One Movement) for Organ and String Orchestra, with Timpani (Soloist: E. POWER BIGGS) | II | Nov. 21 |
| SMETANA..... | "Vltava" ("The Moldau"), Symphonic Poem | IV | Jan. 23 |
| STRAUSS..... | Suite from "Der Rosenkavalier" | IV | Jan. 23 |
| TCHAIKOVSKY..... | Symphony No. 4 in F minor, <i>Op.</i> 36 | VI | April 24 |
| VAUGHAN WILLIAMS..... | "Job" — A Masque for Dancing | IV | Jan. 23 |
| VIVALDI..... | Concerto in D minor for Orchestra with Organ (Edited by A. SILOTI) | I | Oct. 24 |
| WAGNER..... | Prelude to "Lohengrin" | VI | April 24 |
| | A Siegfried Idyll | VI | April 24 |

RICHARD BURGIN conducted on November 21; THOR JOHNSON on January 23;
ELEAZAR DE CARVALHO on February 27.

Boston Symphony Orchestra

[Sixty-eighth Season, 1948-1949]

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

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Concert-master
Alfred Krips
Gaston Elcus
Rolland Tapley
Norbert Lauga
George Zazofsky
Paul Cherkassky
Harry Dubbs
Vladimir Resnikoff
Joseph Leibovici
Einar Hansen
Daniel Eisler
Norman Carol
Carlos Pinfield
Paul Fedorovsky
Harry Dickson
Minot Beale

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
Victor Manusevitch
James Nagy
Leon Gorodetzky
Raphael Del Sordo
Melvin Bryant
John Murray
Lloyd Stonestreet
Henri Erkelens
Saverio Messina
Herman Silberman
Stanley Benson
Sheldon Rotenberg

BASSES

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Willis Page
Ludwig Juht
Irving Frankel
Henry Greenberg
Henry Portnoi
Gaston Dufresne
Henri Girard
Henry Freeman
John Barwicki

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Georges Fourel
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Albert Bernard
Emil Kornsand
George Humphrey
Louis Artières
Charles Van Wynbergen
Hans Werner
Jerome Lipson
Siegfried Gerhardt

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Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Hippolyte Droeghman
Karl Zeise
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Bernard Parronchi
Enrico Fabrizio
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Georges Laurent
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

John Holmes
Jean Devergie
Joseph Lukatsky

ENGLISH HORN

Louis Speyer

CLARINETS

Manuel Valerio
Attilio Poto
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Raymond Allard
Ernst Panenka
Ralph Masters

CONTRA-BASSOON

Boaz Piller

HORNS

Willem Valkenier
James Stagliano
Principals
Harry Shapiro
Harold Meek
Paul Keaney
Walter Macdonald
Osbourne McConathy

TRUMPETS

Georges Mager
Roger Voisin
Principals
Marcel Lafosse
Harry Herforth
René Voisin

TROMBONES

Jacob Raichman
Lucien Hansotte
John Coffey
Josef Orosz

TUBA

Vinal Smith

HARPS

Bernard Zighera
Elford Caughey

TIMPANI

Roman Szulc
Max Polster

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Simon Sternburg
Charles Smith

PIANO

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Boston Symphony Orchestra

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Six

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NOVEMBER 27

FEBRUARY 26

DECEMBER 18

MARCH 26

JANUARY 29

APRIL 16

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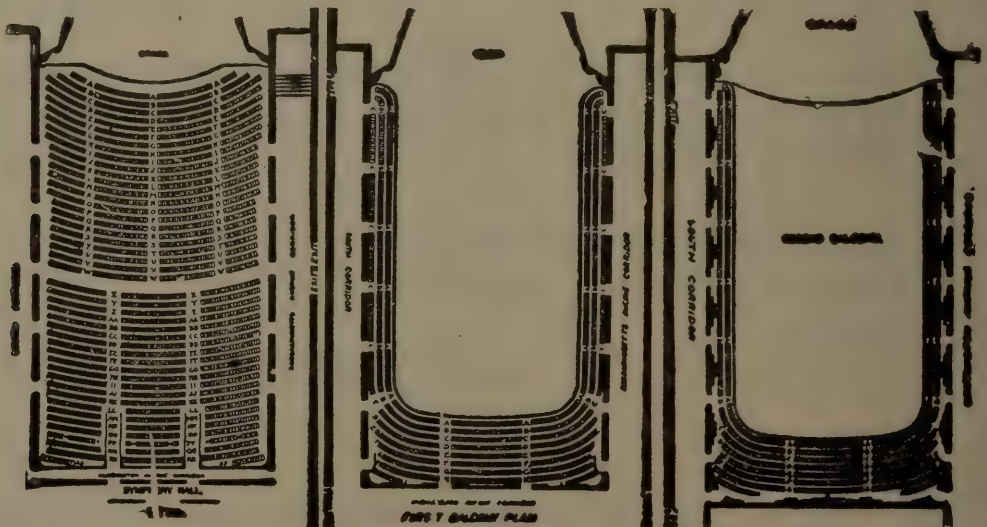
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